The conference on imaginative literature, eighth edition

readercon 8

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

Guests of Honor:
William Gibson
Larry McCaffery

Memorial GoH: Alfred Bester

program guide

Practical Information................................................................. 2
Hotel Map .................................................................................. 3
Bookshop Dealers........................................................................ 4
Readercon 8 Guests................................................................. 5
Readercon 8: The Program ...................................................... 6
  Friday..................................................................................... 6
  Saturday................................................................................ 8
  Sunday.................................................................................. 12
About the Program Participants ............................................. 14

Program Guide Cover by Richard A. Schindler

©1996 Readercon, Inc. David G. Shaw, B. Diane Martin, and Eric Van, editors
Some Policies

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

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

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

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

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

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

Hospitality Suite and Parties

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

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

By Their Badges...

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

Yellow ............ Committee
Blue ............... Program Participant

Volunteer!

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

Aboriginal Science Fiction
P.O. Box 2449
Woburn, MA 01888

Craig Bakke
P.O. 176
Mansfield Depot, CT 06251

Joseph Berlant
P.O. Box 809
Schenectady, NY 12301

Books and More
P.O. Box 8
Milford, NH 03055-0008

Michael Borden
2774 East Main Road
Portsmouth, Rhode Island 02871

Jane Choras Books
225 Winter Street
Weston, MA 02193

The Dragon Never Sleeps
4106 Flora Place
St. Louis, MO 63110

Dragon Press
P.O. Box 78
Pleasantville, NY 10570

Edgewood Press
P.O. Box 264
Cambridge, MA 02238

Henderson’s Books
18100 Chestnut Ridge
Petersburg, VA 23803

The House on the Borderland
P.O. Box 469
Pelham, NH 03076

Intergalactic Bookworks
P.O. Box 968
Merrimack, NH 03054

NESFA Press
P.O. Box 809
Framingham, MA 01701

Old Earth Books
P.O. Box 19951
Baltimore, MD 21211-0951

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

Pirate Writings
P.O. Box 329
Brightwaters, NY 11718

Kimball M. Rudeen Books
335 Lowell Street
Lexington, MA 02173

Science Fiction Chronicle
P.O. Box 022730
Brooklyn, NY 11202-0056

Larry Smith, Bookseller
2325 Sheringham Road
Upper Arlington, OH 43220

Terminus Publishing
113 Deepdale Road
Strafford, PA 19087

Tigereyes Books
P.O. Box 172
Lemoyne, PA 17043

University Press of New England
23 South Main Street
Hanover, NH 03755-2048
<table>
<thead>
<tr>
<th>Name</th>
<th>Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ellen Asher</td>
<td>18</td>
</tr>
<tr>
<td>Lisa A. Barnett</td>
<td>46, 69</td>
</tr>
<tr>
<td>eluki bes shahar</td>
<td>37, 54, 66, 68</td>
</tr>
<tr>
<td>Bruce Bethke</td>
<td>7, 19, 42, 68</td>
</tr>
<tr>
<td>Terry Bisson</td>
<td>24, 40, 66, 87</td>
</tr>
<tr>
<td>Damien Broderick</td>
<td>12, 36, 68</td>
</tr>
<tr>
<td>Stephen P. Brown</td>
<td>87</td>
</tr>
<tr>
<td>Ellen Kushner</td>
<td>13, 25, 39, 58, 81</td>
</tr>
<tr>
<td>Larry McCaffery</td>
<td>12, 23, 36, 48, 55, 65, 74</td>
</tr>
<tr>
<td>William Gibson</td>
<td>3, 87</td>
</tr>
<tr>
<td>Suzy McKee Charnas</td>
<td>14, 30, 54, 58, 77</td>
</tr>
<tr>
<td>Bryan G. Cholfin</td>
<td>86</td>
</tr>
<tr>
<td>Hal Clement</td>
<td>2, 8, 24, 41, 50, 70</td>
</tr>
<tr>
<td>John Clute</td>
<td>24, 37</td>
</tr>
<tr>
<td>F. Brett Cox</td>
<td>10, 23, 49, 74</td>
</tr>
<tr>
<td>Kathryn Cramer</td>
<td>19, 75</td>
</tr>
<tr>
<td>John Crowley</td>
<td>30, 47, 58, 81</td>
</tr>
<tr>
<td>Shira Daemon</td>
<td>18</td>
</tr>
<tr>
<td>Don D’Ammassa</td>
<td>50</td>
</tr>
<tr>
<td>Daniel P. Dern</td>
<td>19, 51, 82</td>
</tr>
<tr>
<td>Paul DiFilippo</td>
<td>7, 12, 49, 60, 74, 87</td>
</tr>
<tr>
<td>Thomas A. Easton</td>
<td>26, 44</td>
</tr>
<tr>
<td>Scott Edelman</td>
<td>2, 29, 51</td>
</tr>
<tr>
<td>Gregory Feeley</td>
<td>23</td>
</tr>
<tr>
<td>Ellen Foxxe</td>
<td>18</td>
</tr>
<tr>
<td>Craig Shaw Gardner</td>
<td>50, 66</td>
</tr>
<tr>
<td>Greer Ilene Gilman</td>
<td>30, 71</td>
</tr>
<tr>
<td>Glenn Grant</td>
<td>2, 7, 23</td>
</tr>
<tr>
<td>Geary Gravel</td>
<td>57, 66</td>
</tr>
<tr>
<td>Leigh Grossman</td>
<td>8, 13</td>
</tr>
<tr>
<td>Eileen Gunn</td>
<td>6, 12, 36, 49, 68, 76</td>
</tr>
<tr>
<td>Elizabeth Hand</td>
<td>1, 22, 44, 69</td>
</tr>
<tr>
<td>Nancy Hanger</td>
<td>8, 31</td>
</tr>
<tr>
<td>David G. Hartwell</td>
<td>1, 29, 44, 62</td>
</tr>
<tr>
<td>Jeff Hecht</td>
<td>19</td>
</tr>
<tr>
<td>Connie Hirsch</td>
<td>5, 37</td>
</tr>
<tr>
<td>Ken Houghton</td>
<td>75</td>
</tr>
<tr>
<td>Alexander Jablokov</td>
<td>34, 8</td>
</tr>
<tr>
<td>Richard Kadrey</td>
<td>32, 48, 59, 87</td>
</tr>
<tr>
<td>Michael Kandel</td>
<td>1, 25, 41, 56, 67, 81</td>
</tr>
<tr>
<td>Sandra Kasturi</td>
<td>73</td>
</tr>
<tr>
<td>Donald G. Keller</td>
<td>30</td>
</tr>
<tr>
<td>Angela Kessler</td>
<td>8, 38</td>
</tr>
<tr>
<td>Robert Killheffer</td>
<td>86</td>
</tr>
<tr>
<td>Rosemary Kirsten</td>
<td>15, 38, 57, 68</td>
</tr>
<tr>
<td>Ellen Kushner</td>
<td>13, 25, 39, 58, 81</td>
</tr>
<tr>
<td>Warren Lapine</td>
<td>24</td>
</tr>
<tr>
<td>S.N. Lewitt</td>
<td>12, 21, 31, 69</td>
</tr>
<tr>
<td>Laurie Marks</td>
<td>36</td>
</tr>
<tr>
<td>Ed McFadden</td>
<td>86</td>
</tr>
<tr>
<td>Peter McNamara</td>
<td>24, 37</td>
</tr>
<tr>
<td>Th. Metzger</td>
<td>50, 74</td>
</tr>
<tr>
<td>Yves Meynard</td>
<td>7, 67</td>
</tr>
<tr>
<td>James Morrow</td>
<td>36, 49, 58, 72, 79</td>
</tr>
<tr>
<td>Pat Murphy</td>
<td>53, 76</td>
</tr>
<tr>
<td>Patrick Nielsen Hayden</td>
<td>29, 81</td>
</tr>
<tr>
<td>Teresa Nielsen Hayden</td>
<td>1, 57</td>
</tr>
<tr>
<td>Rebecca Ore</td>
<td>43, 62, 69, 80</td>
</tr>
<tr>
<td>Paul Park</td>
<td>11, 30, 45, 58</td>
</tr>
<tr>
<td>Kit Reed</td>
<td>18</td>
</tr>
<tr>
<td>Katya Reimann</td>
<td>13, 28, 33</td>
</tr>
<tr>
<td>Charles C. Ryan</td>
<td>86</td>
</tr>
<tr>
<td>Felicity Savage</td>
<td>14, 28, 37, 52, 81</td>
</tr>
<tr>
<td>Robert J. Sawyer</td>
<td>16, 45, 67</td>
</tr>
<tr>
<td>Darrell Schweitzer</td>
<td>29, 61, 75</td>
</tr>
<tr>
<td>Melissa Scott</td>
<td>43, 67</td>
</tr>
<tr>
<td>Delia Sherman</td>
<td>27, 81</td>
</tr>
<tr>
<td>Cortney Skinner</td>
<td>57</td>
</tr>
<tr>
<td>David Alexander Smith</td>
<td>82</td>
</tr>
<tr>
<td>Sarah Smith</td>
<td>19, 35</td>
</tr>
<tr>
<td>Jennifer K. Stevenson</td>
<td>20, 81</td>
</tr>
<tr>
<td>Susanna J. Sturgis</td>
<td>9, 43, 81</td>
</tr>
<tr>
<td>Michael Swanwick</td>
<td>13, 58, 78</td>
</tr>
<tr>
<td>Takayuki Tatsumi</td>
<td>23, 44, 65, 74</td>
</tr>
<tr>
<td>Jean-Louis Trudel</td>
<td>24</td>
</tr>
<tr>
<td>Gordon Van Gelder</td>
<td>13, 29, 82</td>
</tr>
<tr>
<td>Jeff Vandermeer</td>
<td>75, 86</td>
</tr>
<tr>
<td>Ann Tonsor Zeddies</td>
<td>57, 85</td>
</tr>
<tr>
<td>Joey Zone</td>
<td>87</td>
</tr>
</tbody>
</table>
All items are 55 minutes unless otherwise specified.
Moderators are indicated by ‘(M)’
Times shown in italics are AM, others are PM
Location Codes: B = Baldwin, C = Chandler, E = Edgewood, J = Jonathan, K = Kendall, V = Viking,
W = Wellington

**friday**

1. 6:00 B *The Failures of Ambition.* Hand, Hartwell (M), Kandel, Teresa Nielsen Hayden. There is a long tradition, in sf, of novels which attempt to pack together a great many different ideas (e.g., desert ecology, messianic cults, psi powers, economic monopolies, coming of age, etc.). There is also, however, a long tradition of novels which fail to do so successfully. A look at the hows and whys (and why nots).

2. 6:00 C *Put This in Bartlett's!* Clement, Edelman (M), Grant. Genre f/sf is represented in Bartlett’s by exactly two writers (Tolkien and Le Guin) and four quotes. That’s right, no Clarke's Law, no Sturgeon's Law, nothing by nobody else. What are the quotes that we in the field are genuinely familiar with? And remembering that many quotes in Bartlett’s aren’t actually familiar to anyone, just real good, what quotes can we find to represent our major writers?

3. 6:00 E Virtual Gibson. Although one of our Guests of Honor cannot be here in person, he will be maintaining a virtual presence at Readercon via the miracle of modern communication technology. We will provide forms on which you can type a question for William Gibson, which we will fax to his home. He will return your answer, which will be posted for general viewing. At the end of the conference, you may take your question and answer as a souvenir of your virtual (faxtual?) correspondence.

4. 6:00 J Algis Budrys Reading: Stories from *Tomorrow Science Fiction.*

5. 6:00 K Connie Hirsch Reading: “Wicked Cool,” which will appear in *The Shimmering Door.*

6. 6:30 K Eileen Gunn Reading: “Nirvana High,” a collaboration with Leslie What.

7. 7:00 B Speaking the Unspeakable: Neologisms in SF/F. Bethke, Burstein, Di Filippo (M), Grant, Meynard. What do you call those things that don’t (yet) exist? And what happens when you do (did we talk about cyberspace before naming it that)?

8. 7:00 C Books That Hate to Go Unpurchased and the People Who Love Them: Bookaholics Anonymous Annual Meeting. Clement, Grossman, Hanger (M), Kessler. Allegations continue about this most controversial of all 12-step groups. It has been suggested by some that despite the appearance of self-appropriation, 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 tosuccumb to their addiction. The shame, in other words, is a sham. Within the subtext of the members’ pathetic testimony, it is claimed, all the worst vices are covertly endorsed: book-buying, book-hoarding, book-stacking, book-smelling, book-loving, even book-reading. Could this be true? Come and testify yourself. Then you tell us.

9. 7:00 J Susanna Sturgis Reading: “Vengeance of Epona.”

10. 7:00 K F. Brett Cox Reading: “The Light of the Ideal,” forthcoming in *Century.*

11. 7:00 K Paul Park Reading.
12. 8:00 B  **Catching the Next Wave.** Broderick, Di Filippo, Gunn, Lewitt, McCaffery (M). The field seems to be in a transition from cyberpunk’s influence to… something else. Is it Avant-Pop, Transrealism, Ribofunk? Where are we headed?

13. 8:00 C  **The Fascination of What’s Excruciating.** Grossman (M), Kushner, Reimann, Swanwick, Van Gelder. Why do we enjoy reading about experiences (e.g., floundering in the ash-pits outside Mordor) which we would never want to actually live through?

14. 8:00 W  **Suzy McKee Charnas** and **Felicity Savage** Kaffee Klatsch.

15. 8:00 J  **Rosemary Kirstein** Reading: *The Lost Steersman*. A work in progress, the third book in the “Steerswoman” series.

16. 8:00 K  **Robert J. Sawyer** Reading: excerpts from *Frameshift*, due from TOR in May 1997.

9:00 V  Bookshop closes.

9:00  Registration and Information close.

17. 10:00 B&C  **Meet the Pros(e) Party.** Each pro writer here tonight has selected a favorite sentence (or two short ones) from their own writing. Each is armed with a strip of exactly 36 narrow adhesive labels on which the sentence appears. On the tables around you is wax paper. Grab a piece. Meet the writers. Ask each for a label (while they still have them). Make Art. Atheists, agnostics, and the lazy can trust strictly to chance, and keep them in the order they obtain them (even while transferring them to a more permanent medium). Result: one of at least Nine Billion Random Prose Poems. Those who believe in the reversal of entropy can assemble them to make a Statement (one popular game consists of finding a sequence in which every juxtaposition is meaningful).

But Wait, there’s more. Scissors. Those who lack respect for living authors (at least) can use them to combine one writer’s subject with another’s predicate. Try to match your friend’s result (without consultation) and win valuable prizes!
saturday

9:00  E  Registration, Sales and Information open.

10:00  V  Bookshop opens.

18. 10:00  B  **Attack of the 50 Foot Fortitude: Character Growth and SF.** Asher, Budrys (M), Carver, Daemon, Reed. In “The Secret Language of Science Fiction,” Algis Budrys argues that sf fans place an undue emphasis on character growth of the most obvious sort: that a story in which no one “learns better,” for instance, will never be an award-winner. True? And if so, why? Isn’t this a problem?

19. 10:00  C  **Old Fiction, New Technologies.** Bethke, Cramer, Dem, Hecht, Smith (M). How will new technologies change the experience of reading conventional texts? For instance, how does knowing how far you are from the end influence the way we perceive a narrative? Will ferreting out all the clues in Gene Wolfe’s fiction (or any mystery) be as rewarding when we can do it in forty seconds with our fancy search engine?


21. 10:00  K  Shariann Lewitt Reading: Opening chapter of *Interface Masque*, next novel.

22. 10:30  K  Elixabeth Hand Reading.

23. 11:00  B  **The Science Fiction of William Gibson.** Cox (M), Feeley, Grant, McCaffery, Tatsumi.

24. 11:00  C  **Space Opera Reconsidered.** Bisson, Clement (M), Clute, Lapine, McNamara, Trudel. A discussion of the “special pitfalls [and] special advantages” (Joe Sanders, 6/95 *NYRSF*) of this oft-maligned yet enduring sf subgenre.

25. 11:00  W  Ellen Kushner and Michael Kandel Kaffee Klatsch.

26. 11:00  J  Tom Easton Reading: “Virtual Reality and Artificial Life,” a talk and reading from his forthcoming novel *Silicon Karma*.

27. 11:00  K  Delia Sherman Reading: “Sacred Harp.”

28. 11:00  V  Katya Reimann and Felicity Savage Autograph Session.

29. 12:00  B  **The New Grand Masters Revisited.** Edelman, Hartwell (M), Patrick Nielsen Hayden, Schweitzer, Van Gelder. A follow-up to the 1994 Philcon panel in which “new grand masters” from more recent decades were suggested. Moderator David Hartwell suggested a list of questions that needed to be asked about the choices (in the 3/95 *NYRSF*): 1) What prejudices might be operating in the minds of the panelists to come to such conclusions? It seems evident that the writing of some high quality fiction or a single classic of sf is not enough to qualify one as a Grand Master. 2) What, then, should the qualifications for Grand Master be, and should we ignore anyone who doesn’t meet them? It seems evident that one can qualify without writing a classic of the field, even a single short story classic. 3) What is power or influence worth in calculating Grand Mastery? And what kinds of influence count? What is years of hard work worth? 4) How much good work is enough – and what percentage of a writer’s total output should it be? 5) Do we have hundreds of Grand Masters in sf? One hundred? Fewer?

30. 12:00  C  **The Catharsis of Myth, the Shock of Invention.** Charnas, Crowley, Gilman, Keller (M), Park. In writing or reading fiction, we place a high value on the degree to which the plot unfolds in unexpected ways. But much of the power of myth and fairy tale derives from the way it fulfills our expectations. How do the best works of fantasy reconcile these seeming opposites?

31. 12:00  W  Shariann Lewitt and Nancy Hanger Kaffee Klatsch.

32. 12:00  J  Richard Kadrey Reading.

33. 12:00  K  Katya Reimann Reading: *Wind from a Foreign Sky.*
<table>
<thead>
<tr>
<th>Time</th>
<th>Panel</th>
<th>Speaker(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00</td>
<td>V</td>
<td>Jeffrey Carver and Alexander Jablokov</td>
<td>Autograph Session.</td>
</tr>
<tr>
<td>12:30</td>
<td>K</td>
<td>Sarah Smith</td>
<td>Reading: excerpt from <em>The Knowledge of Water</em>.</td>
</tr>
<tr>
<td>1:00</td>
<td>B</td>
<td>Transrealism. Broderick (M), Gunn, Marks, McCaffery, Morrow.</td>
<td>Rudy Rucker postulated this new literary mode way back in 1983, and last year (in the May NYRSF) Damien Broderick championed it. Transrealism (if we understand them correctly) happens when fantastic worlds are peopled by characters portrayed with the most extreme psychological techniques of realist fiction. Dick, Pynchon, Ballard, Joanna Russ, James Morrow, Iain Banks, Jonathan Carroll, Martin Amis, Lisa Goldstein, John Calvin Batchelor, Margaret Atwood… who else? Have Rucker and Broderick come up with a truly useful classification here?</td>
</tr>
<tr>
<td>1:00</td>
<td>C</td>
<td>The Books We Really Read. Clute, bes shahar (M), Hirsch, McNamara, Savage.</td>
<td>Is there frequently a difference between our favorite writers and those whom we consider the best writers? If so, why?</td>
</tr>
<tr>
<td>1:00</td>
<td>W</td>
<td>Warren Lapine &amp; Angela Kessler and Rosemary Kirstein</td>
<td>Kaffee Klatsch.</td>
</tr>
<tr>
<td>1:00</td>
<td>J</td>
<td>Ellen Kushner</td>
<td>Reading: novel in progress, set 20 years after <em>Swordpoint</em>.</td>
</tr>
<tr>
<td>1:00</td>
<td>K</td>
<td>Terry Bisson</td>
<td>Reading: “April in Paris: an Office Romance.”</td>
</tr>
<tr>
<td>1:00</td>
<td>V</td>
<td>Hal Clement and Michael Kandel</td>
<td>Autograph Session.</td>
</tr>
<tr>
<td>1:30</td>
<td>K</td>
<td>Bruce Bethke</td>
<td>Reading: excerpts from <em>Headcrash 2.0</em>.</td>
</tr>
<tr>
<td>2:00</td>
<td>B</td>
<td>Affirmative Action and Adventure: Women in SF. Foxxe, Ore, Rivkin (M), Scott, Sturgis.</td>
<td>Eight of the last ten winners of the Campbell Award for best new writer have been women. The Hugo Award for Best Novel has been won by a woman in five of the last seven years. Indeed, the sf field has quietly become one of the most egalitarian in all the arts. But has this progress been reflected on the page?</td>
</tr>
<tr>
<td>2:00</td>
<td>C</td>
<td>Frontiers of Criticism: Beyond Characterization. Easton, Hand, Hartwell (M), Tatsumi.</td>
<td>In a NYRSF editorial (12/94), David Hartwell complains that sf criticism now increasingly concerns itself with characterization at the expense of other story values – namely, those central to sf. Our panel of critics either defend themselves or accuse their absent colleagues.</td>
</tr>
<tr>
<td>2:00</td>
<td>W</td>
<td>Paul Park and Robert J. Sawyer</td>
<td>Kaffee Klatsch.</td>
</tr>
<tr>
<td>2:00</td>
<td>J</td>
<td>Lisa Barnett</td>
<td>Reading: short fiction by Stan Leventhal.</td>
</tr>
<tr>
<td>2:00</td>
<td>K</td>
<td>John Crowley</td>
<td>Reading: <em>Daemonomania</em> (in progress).</td>
</tr>
<tr>
<td>2:00</td>
<td>V</td>
<td>Richard Kadrey and Larry McCaffery</td>
<td>Autograph Session.</td>
</tr>
<tr>
<td>3:00</td>
<td>B</td>
<td>Transcendence or Immanence? Carver, Cox (M), Di Filippo, Gunn, Morrow.</td>
<td>In the October ’95 issue of NYRSF, F. Brett Cox argues that fictions as superficially disparate as John Kessel’s and Bruce Sterling’s share “…a rejection of transcendence and an embrace of immanence, a belief that the fundamental achievement of sf – telling us that there will be a tomorrow, and it will be different from today – can be best maintained not by escaping from this world – which, if not ‘quite satisfactory,’ is the only one we’ve got – but by embracing it.” This is clearly a useful distinction to make when looking at today’s sf: just how useful, we’ll explore.</td>
</tr>
<tr>
<td>3:00</td>
<td>C</td>
<td>From Boredom to Horror. Clement, D’Ammassa, Gardner (M), Metzger.</td>
<td>“The boredom of the middle classes of the developed nations, particularly of the American middle class, is the most dangerous force in the world today.” (John Snow, <em>A Vocation to Risk</em>). Hasn’t some of our best horror fiction has begun to reflect this?</td>
</tr>
<tr>
<td>3:00</td>
<td>W</td>
<td>Daniel Dern and Scott Edelman</td>
<td>Kaffee Klatsch.</td>
</tr>
</tbody>
</table>

**Program Guide Page 9**
52. 3:00  J  **Felicity Savage** Reading: excerpts from *Gargantuana*, a forthcoming novel.

53. 3:00  K  **Pat Murphy** Reading: excerpt from *Nadya – The Wolf Chronicles*.

54. 3:00  V  eluki bes shahar and **Suzy McKee Charnas** Autograph Session.

55. 3:30  J  **Larry McCaffery** Reading: “Tsunami,” the introduction to *Avant-Pop: Fiction for a Daydream Nation*.

56. 3:30  K  **Michael Kandel** Reading: *Panda Ray*.

57. 4:00  B  **A Book By Its Cover. Gravel, Kirstein, Skinner (M), Teresa Nielsen Hayden, Zeddies.** How does the art used on SF & Fantasy books shape the public’s perceptions of what lies within? Are there alternatives? Cortney Skinner takes us on a tour of the different approaches that have been taken in packaging SF & Fantasy over the years.

58. 4:00  C  **Is Fiction Inherently Evil (and If So, What’s My Job)? Charnas, Crowley, Kushner (M), Morrow, Park, Swanwick.** Simone Weil (in “Morality and Literature”) argued that fiction is inherently immoral because it reverses the truth about good and evil: in reality, good is “beautiful and wonderful” and evil is “dreary, monotonous,” but in fiction, it is evil that is “varied and intriguing, attractive, profound…” while good is “boring and flat.” Certainly we can all think of counter-examples (*To Kill a Mockingbird* gets it right), but this is a problem as old as Milton. Does a writer have an obligation to try to make goodness interesting, and to show the banality of evil? How does doing so affect the fiction?

59. 4:00  W  **Richard Kadrey** Kaffee Klatsch.

60. 4:00  J  **Paul Di Filippo** Reading: “Alice, Alfie, Ted and the Aliens,” an alternate history involving Tiptree, Sturgeon, and Bester.

61. 4:00  K  **Darrell Schweitzer** Reading: “The Crystal-Man,” a collaboration with Jason Van Hollander, forthcoming in *Interzone*.

62. 4:00  V  **David Hartwell** and **Rebecca Ore** Autograph Session.

63. 6:00  Registration closes.

64. 7:30  B/C  **Readercon Announcements**

65. 8:30  B/C  **The Larry McCaffery Hour** an interview conducted by Takayuki Tatsumi.

66. 9:30  B/C  **The Best of the Kirk Poland Memorial Bad Science Fiction Prose Competition. bes shahar, Bisson, Gardner (M), Gravel, Van (MC).** *Blurb for newcomers:*

In memory of the pen name and alter ego of Jonathan Herovit of Barry Malzberg’s *Herovit’s World*. Ringleader Craig Shaw Gardner reads a passage of genuine bad sf prose which has been bifurcated in mid-sentence. It is not identified. Each of our panelists – Craig, eight-time and current champion Geary Gravel, challengers eluki bes shahar and Terry Bisson, and co-moderator Eric M. Van – then reads an ending for the passage. One ending is genuine; the others are imposters concocted by our contestants (including Craig). No one up there knows who wrote any passage other than their own – except for Eric, who knows all, a reward he receives for the truly painful duty of finding all these turkeys. Craig asks the audience to vote, by show of hands, for the passage they feel is real.

Eric then reveals the often shocking truth (we’ve found truly bad stuff from some sainted names as well as at the usual tainted ones). Each writer receives a point for each audience member they fool, while the audience scores a collective point for every member who spots
the real answer. The goal of the audience: to finish better than third (it’s been years now.)
Our goal: to find stuff so unbelievably bad they’ll finish fourth. Serious warning: this event
is medically inadvisable for those recovering from fractured ribs, pulled stomach muscles, or
the like (i.e., if it hurts to laugh, you’re in trouble). Serious plug: we believe this is the best
attended regular event, measured proportionally, at any sf convention.

*Blurb for veterans:*

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

This Kirk Poland should be substantially shorter than any previous competition. Party!
10:00  E  Registration and Information open.

10:00  V  Bookshop opens.

67. 10:00  B  **Everything In an F/Sf Novel Should Be Mentioned Once/Twice/Again and Again.**  Budrys (M), Kandel, Meynar, Sawyer, Scott. Is there such a thing as too much invention? Too little? Can all those different clever bits of background detail actually become a distraction? Can we use them once and throw them away, or should we strive to get more mileage out of them (and how much is too much)?

68. 11:00  B  **Surprise, Surprise, Surprise: The Conceptual Breakthrough Novel.**  Bes Shahar, Bethke, Broderick (M), Gunn, Kirstein. Most of us know and love this classic sf story structure: the world is not as it seems, it’s a mystery to be solved, it turns out that/the universe is a starship – and the starship is... where?/the Second Foundation is here – no, actually it’s here/you’re dead – no, we’re dead – actually, everybody’s dead/etc. Reality as onion; each time we peel a layer our perception of everything changes. These books can be difficult to talk about, of course, since doing so invariably gives them away – some of them are so subtle (like the novel that inspired this panel, Damien Broderick’s *The Dreaming Dragons*) that they’re even difficult to recommend without spoiling.

Nevertheless, we’ll try. Why does this story structure have such a basic appeal? Is it just a metaphor for scientific paradigm shifts, or does it echo something deeper within us? What makes one trick ending a work of art and another just a trick? What are the fair and unfair ways of withholding information from the reader? How is it different when the reader follows the protagonists on their quest to solve the world, as opposed to slowly figuring out a world the characters already know? What are the classic works of this sort, and what are the great neglected ones?

69. 11:00  C  **Persona Non Granta.**  Barnett, Hand, Lewitt, Ore. Granta Magazine recently held a contest to identify “The Best Young Novelists in the United States.” Naturally, there are no writers of speculative fiction among the 52 finalists (and they can hardly plead ignorance, not with Jonathan Lethem’s first two novels getting raves in Newsweek). Two possible responses: this is precisely the sort of discrimination that the civil rights movement was all about, and deserves the same sort of activist response; or, any club too stupid to ask me to join isn’t worth belonging too. Where do you stand (and what do we do)?

70. 11:00  W  Hal Clement Kaffee Klatsch.

71. 11:00  J  Greer Ilene Gilman Reading.

72. 11:00  K  James Morrow Reading: *Blameless in Abaddon* (the sequel to *Towing Jehovah*).

73. 11:30  K  Sandra Kasturi Reading: various poetry.

74. 12:00  B  **From Metafiction and Cyberpunk through Avant-Pop.**  Cox, Di Filippo, McCaffery (M), Metzger, Tatsumi. “Avant-Pop is a radical, ideological critique of what the avant-garde and pop culture are – and what they can and should be doing during the age of po-mo and hyperconsumption.” Larry McCaffery and company plot how to storm the reality studio and take over the universe.

75. 12:00  C  **Short Horror Fiction: Dead Or Alive (Or Both)?**  Budrys, Cramer, Houghton, Schweitzer, Vandermeer (M). Hard to believe, but until ten or fifteen years ago the dominant form for horror fiction was not the novel but the short story. What happened? What’s happening now (and who should you be reading and where do they publish)?

76. 12:00  W  Eileen Gunn and Pat Murphy Kaffee Klatsch.

77. 12:00  J  Suzy McKee Charnas Reading: *The Ruby Tear*, due out from TOR in 1997.
78. 12:00  K  Michael Swanwick Reading: “Mother Grasshopper.”

79. 12:00  V  James Morrow Autograph Session.

80. 12:30  MA  Eileen Gunn Reading: “Nirvana High.”

81. 1:00  B  See Me, Feel Me, Touch Me, Read Me. Crowley, Kandel, Kushner (M), Patrick Nielsen Hayden, Savage, Sherman, Stevenson, Sturgis. In which Authors and their designated Readers combine to explore the subtleties of fiction. In each “round,” one of them has selected a favorite passage from the Author’s writing for the Reader to read aloud (and the author to react to). How has the Reader captured the Author's intent? What did they miss, what did they change beyond recognition, what subtleties did they find that the Author was unaware of?

82. 1:00  C  The Science Fiction of Alfred Bester. Dern, Jablokov, Smith (M), Van Gelder.

83. 1:00  J  Michael Burstein Reading: “Teleabsence.”

84. 1:00  K  Jeff Hecht Reading.

85. 1:30  K  Ann Tonsor Zeddies Reading: excerpts from Typhon’s Children.

86. 2:00  B  The SF Magazines You Should Be Reading. Cholfin, Killheffer, McFadden, Ryan (M), Vandermeer.

87. 2:00  C  The Future of the Arts Underground. Bisson, Brown (M), Di Filippo, Gibson, Kadrey, Zone. What impact will changing technology and corporate politics have on the relationship between mass culture and the underground, which is so vital to the evolution of the arts? What can we learn from the recent “revolution” in popular music (if co-opting the alternative is really revolutionary?)

2:00  Registration and Information closes.

88. 3:00  B  Future Readercon. Staff. Here’s your chance to influence the structure and content of Readercons to come! Tell us what topics you’d like to see on panels. Let us know what you think we could improve, and, if you want us to keep running Readercons, tell those of us that are still conscious what we did right.

4:00  V  Bookshop closes.
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 seperately, for the best fiction published in those magazines).

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

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

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

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

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

The Grand Prix de l’imaginaire is a juried award recognizing excellence in science-fiction in French.
Ellen Asher has been the editor of the Science Fiction Book Club for over twenty years. Prior to that, she edited science fiction atNAL, back when it was a subsidiary of Times Mirror. She has never written anything for publication, and infuriates her relatives by hardly ever writing anything else either, like letters.

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

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

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

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

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

Terry Bisson is the author of five novels: Wyrldmaker (Pocket, 1981); Talking Man (Arbor House, 1987), a World Fantasy Award nominee; Fire on the Mountain (Morrow, 1988); Voyage to the Red Planet (Morrow, 1990); and most recently Pirates of the Universe (Tor, 1996). His novels have been published in Germany, Italy, Russia, Japan and the UK. Bisson’s short story “Bears Discover Fire” (published in Asimov’s) swept almost every honor in the SF field in 1990-91, including both the Nebula and Hugo Awards and the Theodore Sturgeon short fiction award given by the University of Kansas.

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

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

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

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


Damien’s work has been widely published overseas and in Australia. Six novels comprise the thematic sequence The Faustus Hexagram. His many awards include the Ditmar Award for best Australian SF Novel (1980) for The Dreaming Dragons, Special Ditmar Award(1985) for Transmitters and the Ditmar Award (1989) for Striped Holes. He has also written an article for The Encyclopedia of Science Fiction, 2nd edition, 1993: “Postmodernism and SF.”
Stephen P. Brown is the editor and publisher of Science Fiction Eye, a multiple winner of the Readercon Small Press Awards. He is a graduate of Clarion ’74. His reviews, essays, and occasional columns have appeared in Rolling Stone, Science Fiction Review, The Washington Post, American Bookstore Magazine, Heavy Metal, Newsday, Khattru, Lightning Dimensions, and various fanzines. He compiled the John Shirley collection Heatseeker for Scream/Press, is a contributor to Larry McCafferey’s Storming the Reality Studio, and has contributed to the hyperstack Beyond Cyberpunk.

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


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

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

He was the director of the Writers of the Future program, and editor of eight annual volumes of L. Ron Hubbard Presents Writers of the Future for Bridge (1988-1992); he recently turned over the editorship of the anthology to concentrate on writing, though he remains with the program in a supervisory position. He is now editor/publisher of Tomorrow Speculative Fiction.

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

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

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

His novels also include Seas of Ernathe (1976, Laser), Star Rigger’s Way (1978, Dell/SFBC), Pangol (1980, Dell), The Infinity Link (1984, Bluejay/Tor), The Rapture Effect (1987, Tor), Roger Zelazny’s Alien Speedway: Cypsis (1986, 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 Rider (1993, Tor).

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

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

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

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


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

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

Born in Canada in 1940, he has lived in England since 1969 in the same flat.

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

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

John Crowley was Guest of Honor at Readercon 3. His first three novels are still available in the omnibus Three Novels: The Deep (1975, Doubleday), Beasts (1976, Doubleday), and Engine Summer (1977, Doubleday; selected by David Pringle for Science Fiction: The 100 Best Novels). Little, Big (1981, Bantam) won the World Fantasy, was a Hugo finalist, and was selected by Pringle for Modern Fantasy: The 100 Best Novels. His current work in progress is Aegypt, to date comprising The Solitudes (as
Aegypt, 1987, Bantam; World Fantasy and Arthur C. Clarke Finalist; selected by Pringle for Modern Fantasy: The Best 100 Novels) and Love and Sleep (1994, Bantam), with two more volumes projected. His short fiction collections are Novelty (1989, Doubleday; World Fantasy finalist), which includes the World Fantasy winner and Nebula finalist novella Great Work of Time (since reprinted separately) and the British Science Fiction finalist title story, and Antiquities (1993, Incanabula), nominated for the World Fantasy Award includes the Hugo and Nebula finalist “Snow.” A new story “Gone” will be featured in the September Fantasy & Science Fiction. He lives with his family in western Massachusetts, where he writes fiction and documentary films and teaches fiction writing at Yale.

Shira Daemon, who on the recent Blue Moon married Kenneth Houghton, is a reviewer for various publications including Locus magazine. She was recently one of the winners in the Writers of the Future Contest and has had various short stories published in Tomorrow. Magazine, Splatterpunks II, Xanadu III and the upcoming Strange Kaddish. She, Ken, and their two ferocious felines reside on Manhattan’s Upper West Side.

Don D’Ammassa has been reading and reviewing science fiction and horror for over thirty years, primarily for Science Fiction Chronicle. He is a five time Hugo finalist for his fanzine Mythologies. His fiction includes the novel Blood Beast (1988, Pinnacle) and over ninety short stories appearing in anthologies including Blood Muse, Return to the Twilight Zone, Shock Rock, Borderlands 4, Peter Straub’s Ghosts, The Ultimate Alien, and in magazines including Analog, Deathrealm, Tomorrow, Pirate Writings, Absolute Magnitude, Talebones, and elsewhere. Necronomicon Press published his chapbook, Twisted Images, and D’Ammassa’s Guide to Horror Fiction is forthcoming from Borgo Press. Don lives in East Providence, Rhode Island where he is employed as a computer network coordinator.

Daniel P. Dern (ddern@world.std.com) seems to be spending all his time these days writing, speaking, and punditing about the Internet (which is a lot like writing sf, although not enough like it). He has written science fiction for SF magazines and anthologies including Tomorrow Speculative Fiction (“Bicyclefish Island,” inspired at a previous Readercon), New Dimensions, Analog, and Worlds of If. A graduate of Clarion 73 last and of 1 1/2 sessions of the BMI Musical Theater Workshops, he is the author of The Internet Guide for New Users (McGraw-Hill, 1993, 2nd edition hopefully due out before winter) and was the founding editor of Internet World magazine. He lives in Newton Centre with Bobbi Fox and the obligatory too many books. For more info, see his overdue-for-updating Web site, <http://www.dern.com>.

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


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

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

He began his publishing career as an assistant editor for Marvel Comics in the early seventies, where he edited the Marvel-produced fan magazine FOOM (Friends of ‘Ol Marvel), and wrote trade paperbacks such as The Captain Midnight Action Book of Sports, Health and Nutrition and The Mighty Marvel Fun Book numbers fours and five. In 1976, he became a freelance script writer for both Marvel and DC, writing issues of Captain Marvel, Master of Kung Fu, Omega the Unknown, Time Warp, House of Mystery, Weird War Tales, Welcome Back, Kotter, and others. He later wrote about these experiences for a series on Ethics in The Comics Journal. Repenting of his ways, he attended Clarion in 1979; from 1983 through 1986, he published and edited five issues of Last Wave. He lives in Damascus, Maryland, with his wife, romance editor Irene Vartanoff, and his son, Trevor Vartanoff.
Gregory Feeley has been writing sf and criticism since the early seventies. His stories have appeared in British and American magazines, and his novel *The Oxygen Barons* (1990, Ace Special) was a Philip K. Dick Award finalist. He has written for *The Atlantic, Saturday Review, The Washington Post, The New York Times* and other periodicals. His novella “The Weighing of Ayre” will appear next month in the original anthology *Starlight 1.*

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

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


The first three trilogies have been published as omnibi from the SFBC: *Dragon Sleeping* (1994, Ace) did indeed turn out to start a trilogy, and was followed by *Dragon Waking* (1995, Ace) and *Dragon Burning* (out in hardcover later this year).

He has written novelizations of the film *Lost Boys* (1987, Berkeley), the game *Wisshbringer* (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 *Halloween Horrors* (Searles and Thomsen, eds.), *The First Year’s Best Fantasy* (Windling and Gravell, ed.), *The Ultimate Werewolf, Freak Show, In the Fog,* and *The Game’s Afoot...* Among his proudest accomplishments are wearing a gorilla suit in public and repeatedly hosting the Kirk Poland Memorial Bad Prose Competition. He lives in western Massachusetts, where he works as a nationally certified sign language interpreter.

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

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

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


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

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

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

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

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

David G. Hartwell was a 1988 World Fantasy winner (Special Award, Professional), and has been a finalist at least four other (times three times runner-up); he is a seven time Hugo finalist as Best Professional Editor (1982-84, 87-90). He has edited or co-edited the anthologies The Battle of the Monsters (with L.W. Currey; 1977, Gregg Press), The Dark Descent (1987, Tor; published in paper in three volumes, The Color of Evil, The Medusa in the Shield, and A Fabulous, Fornnless Darkness), which won the World Fantasy Award, Christmas Ghosts (with Kathryn Cramer, 1987, Morrow/Dell), The World Treasury of Science Fiction (1988, Little, Brown/BOMC), Masterpieces of Fantasy and Enchantment (1988, Literary Guild/St. Martin’s), The Spirits of Christmas (with Cramer; Wynwood, 1989), Masterpieces of Fantasy and Wonder (1989, Literary Guild; 1994, St. Martin’s), The Foundations of Fear (1992, Tor), Christmas Stars (1992, Tor), Christmas Forever (1993, Tor), The Ascent of Wonder, Christmas Magic, and Northern Stars (all 1994, Tor), Year’s Best, 1996 (1996, HarperCollins). He is at work on a companion volume to the World Treasury for the BOMC, a teaching anthology for the SFRA.

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

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

Connie Hirsch lives in Somerville, seeks work as a Notes developer, accumulates (not “collects”) books, and otherwise exists in a state of creative funk. She is a past member of the Readercon Committee, and each and every present member has her sympathy. Her work has appeared in Grails/Visitations of the Night (1994), Sinistre, an Anthology of Rituads (1993), 100 Vicious Little Vampires (1995), Enchanted Forests (1995, DAW), Fantastic Alice (1995, DAW), and most recently in The Shimmering Door (1996, HarperPrism).

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

Alexander Jablakov (pronounced Ya-) is the author of Carve The Sky (1991, Morrow/ Avonova), A Deep Sea (1992, Morrow/ Avonova) Nimbus (1993, Morrow), and River of Dust (1996, Avon). He is also one of the authors of the collaborative novel Future Boston (1994, Tor). His stories have appeared in the Fifth, Seventh, Eighth and Ninth Year’s Best Science Fiction (Dozois, ed.); and in Asimov’s Amazing, and Aboriginal.

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

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

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

Sandra Kasturi is a poet and writer living in Toronto, who still has a day job. Her poems have appeared in Contemporary Verse 2, TransVersions, several issues of ON SPEC and in the forthcoming Tesserae 5 and Northern Frights 4. She received an honourable mention in the 1995 Year’s Best Fantasy & Horror for her poem “Five Cantos From the Prayer Book of Aphrodite” and is the winner of the 2nd annual Lydia Langstaff Memorial Prize for writing. Sandra is currently editing an anthology of speculative poetry entitled The Stars As Seen From This Particular Angle of Night, while also working on her own collection of verse (Chaos and Other Theories of Love), a series of modernized Estonian folktales, a graphic novel and an exceedingly violent screenplay. She is an aficionado of Lagavulin, Magritte, really red lipstick, Jonathan Carroll, Cole Porter, wee sandwiches, Peter Watts, detective fiction, and nice hands.

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

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

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

He lives in Brooklyn with Century assistant editor Jenna Felice and three cats.

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

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

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

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


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

**Warren Lapine** is the editor of *Absolute Magnitude*, and has had more than thirty stories published in such magazines as *Pirate Writings*, *Fantastic Collectibles*, and *Mindsparks*, as well as several anthologies.


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

His short story collections are Final War and Other Fantasies (as by K. M. O’Donnell, 1969, Ace Double), In the Pocket And Other SF 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 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 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 Omnibus 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 Nebula, 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 (Sabohergen, ed.), Stalkers (Gorman and Greenberg, eds.), MetaHorror (Etchison, ed.), and a number of other anthologies in the two last years; and in Fantastic Stories, F&SF, Amazing, Mike Shayne’s Mystery Magazine, Eternity, Alfred Hitchcock’s Mystery Magazine, Asimov’s, Skullduggery, Analog, Fantasy Book, Omni, Espionage, and Twilight Zone.

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

Laurie J. Marks is the author of five fantasy novels. Dancing Jack (1993, DAW) was recognized on the 1994 James Tiptree, Jr. Award short list. Her other novels include The Watcher’s Mask (1992, DAW) and the Children of the Triad series: Delan the Mislaid (1989, DAW), The Moonbane Mage (1990, DAW), and Aria’s Field (1991, DAW). Having finished graduate school for the time being she is working on her next novel, and will be teaching writing next year at the University of Massachusetts and at Northeastern University. A native Californian who prefers to live elsewhere, she currently resides in Somerville with her partner, Deb Mensinger.

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

Edward J. McFadden III hails from Long Island, NY where he lives with his wife Dawn and their dog Indy in a two-story-money-draining-structure known as a house. He is the Editor of Pirate Writings: Tales of Fantasy, Mystery & Science Fiction, one of the largest semi-professional genre fiction magazines available today with a readership of over 15,000 quarterly. (Nameless plug: see book shop for most recent issue...sorry.) Edward also edits the Pirate Writings Publishing book line and chapbook line which produced the award winning Pentacle by Tom Piccirilli in 1995 (Deathrealm Award Winner). Before all Edward’s time was sucked into the editing and publishing void, he had more than seventy-five short stories published in such places as Terminal Fright and Cyber-Psychos A.O.D.


Yves Meynard was born in 1964, in Québec City, and has lived most of his life in Longueuil. He has been active in Québec SF circles since 1986. In May 1994, he became literary editor for the magazine Solaris. He has published about thirty short stories in French, mostly in Solaris and imagine…. In 1995 he published three books: La rose du désert, a short-story collection (winner of the 1995 Boréal Award for best book); Chanson pour une sirène, a novella in collaboration with Elisabeth Vonarburg; and Le mage des fourmis, a YA fantasy novel. Two more YA
novels should be published this Fall, and a novelette is due in early 1997. He has won many awards for his short fiction, including several Borealis and Aurora awards, along with the Grand Prix de la Science-Fiction et du Fantastique Québécois, Québec's highest award in the field, in 1994.

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

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

James Morrow recently won the World Fantasy Award for Towing Jehovah (1994, Harcourt Brace; Hugo nominee, Nebula Finalist) the first book of the Godhead Trilogy. The second volume, Blameless in Abaddon, will appear in August, and the third, The Eternal Footman, will appear sometime before the turn of the millennium. This other novels include The Wine of Violence (1981, Holt, Rinehart and Winston/Ace), The Continent of Lies (1984, Holt, Rinehart and Winston/Baen), This Is The Way The World Ends (1986, Henry Holt/Ace; Nebula finalist, John W. Campbell Memorial Award runner-up, and BBC's selection as best sf novel of the year) and Only Begotten Daughter (1990, Morrow/Ace), which won the World Fantasy Award and was a Nebula finalist and the Campbell Memorial Award second runner-up.

In the sphere of short fiction, Morrow's work includes the Nebula Award winning novella City of Truth (1991, Legend (UK)/St. Martin's/Harcourt Brace) and the Nebula Award-winning story, "The Deluge" (Full Spectrum 1, Aronica and McCarthy, eds.). Other Morrow stories have appeared in Synergy 1 and 2 (Zebrowski, ed.), What Might Have Been 1, 2, 3, and 4 (Benford and Greenberg, eds.), There Won't Be War (McAllister and Harrison, eds.), Full Spectrum 3 (Aronica, Mitchell, and Stout, eds.), and God: An Anthology of Fiction (Hayward and Lefanu, eds.). His two collections are Swatting the Cosmos (1990, Pulphouse) and Bible Stories for Adults (1996, Harcourt Brace). He edited Nebula Awards 26, 27, and 28 for Harcourt Brace.

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

Pat Murphy's novels are The Shadow Hunter (1982, Popular Library), The Falling Woman (1986, Tor) — which won the Nebula, The City, Not Long After (1989, Bantam; Arthur C. Clarke runner-up), and a fourth to be published Fall 1996, Nadja - The Wolf Chronicles (Tor). A portion of this novel, “An American Childhood,” was a 1995 Hugo novelette finalist. Her short fiction is collected in Points of Departure (1990, Bantam), which won the Philip K. Dick Award, and includes the novelette "Rachel in Love,” which won the 1988 Nebula, Theodore Sturgeon, and Davis Awards, "Bones,” the 1991 World Fantasy novella winner and a Hugo and Nebula finalist, and “Dead Men on TV,” a 1989 Nebula short story finalist. Letters From Home (1991, Women’s Press (UK)) is a collection shared with Pat Cadigan and Karen Joy Fowler. "Love and Sex Among the Invertebrates,” in Alien Sex (Datlow, ed.) was a 1991 Nebula short story finalist; other uncollected short fiction appears in Omni: Best Science Fiction Three (Datlow, ed.), Time Gate (Silverberg, ed.), Universe 14 (Carr, ed.), Shadows 3 (Grant, ed.), Chrysalids 5 and 6 (Torgeson, ed.), and in Asimov’s, F&SF and Omni. She has appeared in the First, Fifth, Eighth, and Ninth Year’s Best SF (Dozois, ed.).


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

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

Paul Park is the author of three volumes of the Starbridge Chronicles: Soldiers of Paradise (1987, Arbor House/Avon; shortlisted for the Clarke Award), Sugar Rain, (1989, Morrow/Avon; omnibus edition of the two, The Sugar Festival, from the SFBC), and The Cult of Loving Kindness (1991, Morrow/Avonova; a New York Times Book Review Notable Book of the Year). His fourth novel, Coelastis, was published in England by Harper Collins last year. This summer, he is finishing a new novel about Jesus in Tibet, hesitantly titled The Diamond Mountain. His short fiction has appeared in Omni and Interzone this year. For a little while longer, he is living in New York.

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

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

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

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

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

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

Felicity Savage (yes, that’s her real name, but call her Rosie) is the author of two novels in the Garden of Salt series: Humility Garden (1995 ROC) and Delta City (1996 ROC). Both are published in Britain by Penguin UK, and the Science Fiction Book Club just put them out as a single volume, Garden of Salt. She is also the author of the Ever trilogy/2000 page monsterwork: Gargantuana, The Daimon in the Machine and Epicyclopsiana, all forthcoming from HarperPrism in 1997. She’s currently at work on an indirect sequel, Bums. Her short stories have appeared in F&SF, Century, and tomorrow. Her nonfiction has appeared in Tangent and the New York Review of Science Fiction. She went to Clarion in 1992, took second place in the 1994 Isaac Asimov Undergraduate Awards, took second place in the voting for the 1995 John W. Campbell Award, and is again a nominee for the 1996 Campbell Award.

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

Robert J. Sawyer (’Rob”) has sold ten novels: Golden Fleece (Warner/Questar, 1990; winner of the Canadian Science Fiction and Fantasy Award ["the Aurora"] for Best English-Language Novel; named best SF novel of 1990 in Orson Scott Card’s year-end summation in F&SF; finalist for the Japanese Seiun Award); Far-Seer (Ace, 1992 — Quintaglio Ascension trilogy volume 1; winner of the CompuServe Science Fiction and Fantasy Literature Forum’s HOMer Award for Best Novel of 1992; finalist for the Japanese Seiun Award); Fossil Hunter (Ace, May 1993 — Quintaglio 2; HOMer Award winner); Foreigner (Ace, March 1994 — Quintaglio 3); End of an Era (Ace, November 1994; HOMer Award winner; Aurora Award finalist); The Terminal Experiment (HarperPrism, May 1995; serialized in Analog as Hobson’s Choice, Mid-December 1994-March 1995; Nebula Award winner, current Hugo Award finalist); Starglup (Ace, October 1996; serialized in Analog, July-October 1996); Frameshift (Tor, May 1997); Illegal Alien (Ace, 1998); and Psychospace (in progress for Tor).

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

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

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

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


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

Melissa Scott is the author of The Game Beyond (1984, Baen), A Choice of Destinies (alternate history, 1986, Baen), a trilogy, The Roads of Heaven (omnibus from SFBC, 1988) consisting of Five-Twelfths of Heaven (1985, Baen), Silence in Solitude (1986, Baen), and The Empress of Earth (1987, Baen), The Kindly Ones, (1988, Baen), Mighty Good Road, (1990, Baen; Lambda Award finalist for Lesbian Science Fiction), Dreamships (1992, Tor; Lambda Award finalist), Burning Bright (1993, Tor; Lambda Award finalist), Trouble and Her Friends (1994, Tor; Lambda Award winner, Tiptree Award shortlist title), Shadow Man (1995, Tor; Lambda Award winner), and Night Sky Mine (1996, Tor). She is currently working on Dreaming Metal, to be published by Tor in 1997. With Lisa A. Barnett, she is the author of The Armor of Light (1988, Baen), and Point of Hope (1995, Tor). Her short fiction has appeared in Arabesques 1 and 2 (Shwartz, ed.) and (in collaboration with Barnett) Carmen Miranda’s Ghost is Haunting Space Station Three (Skaers, ed.). She won the John W. Campbell Award for Best New Writer in 1986. She lives in Portsmouth, New Hampshire, with Lisa A. Barnett.

Delia Sherman was born in Tokyo, Japan, and brought up in Manhattan. She has spent much of her life at one end of a classroom or another, at Brown University where she earned a Ph.D. in Renaissance Studies in 1981 and at Boston University and Northeastern, where she taught Freshman Composition and Fantasy as Literature until 1993. Her first novel, Through a Brazen Mirror (Ace, 1989), was published as one of the prestigious Ace Fantasy Specials. Publisher’s Weekly called her second novel, The Porcelain Dove (Dutton, 1993; Plume, 1994), “fantastic in every sense of the word.” Her short fiction has appeared in The Magazine of Fantasy and Science Fiction and the anthologies Xanadu II (Tor, 1994), The Armless Maiden (Ton, 1995), and Ruby Slippers, Golden Tears (Avon, 1995), as well as five volumes of The Year’s Best Fantasy and Horror. She was nominated for the Campbell Award for Best New SF Writer of 1990, and won the Mythopoeic Award for Fantasy Fiction for The Porcelain Dove. She has twice served as a judge for the Crawford Award for Best First Fantasy Novel and is on the jury for the 1996 Tiptree Award for fiction exploring gender issues.

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

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

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

David (D.) Alexander Smith is the author of In the Cave (1993, Tor), a mystery/thriller, is set in future Boston, 2080, and was the creator, editor, and manager of Future Boston, a mosaic novel and shared world anthology featuring stories by Geoffrey A. Landis, Alexander Jablokov, Steven Popkes and Sarah Smith. He has also written the trilogy Marathon (1982, Ace), Rendezvous (1988, Ace; Philip K. Dick finallist), Homecoming (1990, Ace), and the reference work Subsidized Housing as a Tax Shelter (1982, Robert A. Stanger and Co.). His short story “Dying in Hull” appears in the Fifth Year's Best SF (Dozois, ed.). A former treasurer of the Science Fiction Writers of America, he lives in Cambridge, Massachusetts with his wife Nancy, and is founder and president of Recapitalization Advisors, Inc., a specialized real estate investment banking firm in Boston.

Sarah Smith is the author of The Vanished Child (1992, Ballantine; historical mystery; New York Times Notable Book of the Year) and its sequel The Knowledge of Water (1996 Ballantine; alternate cultural history set in Paris 1910, but outside SF we say it's psychological suspense). She has written the interactive dark fantasy King of Space (1991, Eastgate Systems) and she is co-author of the collaborative novel Future Boston (1994, Tor; 1995 Orb). Her stories have appeared in Aboriginal SF, F&SF and Tomorrows, and the anthologies Shudder Again (Slung, ed.) and Christmas Forever (Hartwell, ed.). “When the Red Storm Comes...” from Shudder Again, will appear in Tomorrows and Best New Horror S (Campbell and Jones, ed.)

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

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

Jennifer K. Stevenson’s first sale in 1990, “Green Light on 514,” was to a new magazine, The Fourteenth Alternative, which featured her story on its first cover with a Todd Hamilton painting and never released a second issue. We hope this is not a trend. Her second sale, “The Purge,” was the lead story in Women at War, a Tor Books hardcover in 1995. Her third, “Solstice,” will appear in Horns of Elfland, a Roc title scheduled for September 1997. Her articles on John Crowley’s work have appeared in The New York Review of Science Fiction, and occasionally she gives papers at science fiction conventions and academic conferences. Her novel Trash, Sex, Magic is now on submission at a publisher. This year she returns to the jury for the William L. Crawford Award for New Fantasy Fiction, sponsored by the International Association for the Fantastic in the Arts.

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

Susanna J. Sturgis is the editor of three anthologies of women’s f&sf, all published in trade paper by Crossing Press: Memories and Visions (1989), The Women Who Walk Through Fire (1990), and Tales of Magic Realism By Women (Dreams in a Minor Key) (1991). Her first vampire story, “Sustenance,” was published earlier this year in Night Bites, ed. Victoria Brownworth (Seal Press). From 1984 to 1996 she wrote the f&s review column for the bimonthly trade journal Feminist Bookstore News. She still reviews f&s regularly for Lambda Book Report and Sojourner. She chaired the 1994 Tiptree Award jury, contributed recipes to both Tiptree cookbooks, and boasts a complete collection of Tiptree Award T-shirts. A freelance copyeditor and proofreader by trade, she lives on Martha’s Vineyard (Mass.) with her dog, Rhody; her aging pickup, Tesah; and an unruly novel-in-progress.


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 of the 80’s (McEnroe, ed.) and Another Round at the Spaceport Bar (Schweitzer and Scithers, eds.), and in Asimov’s, Amazing, Aboriginal and Thunder’s Shadow Collector’s Magazine. He was a finalist for the John W. Campbell Award. He lives in Philadelphia, Penn. with his wife Marianne Porter and their son Sean.

Takayuki Tatsumi is the author of seven non-fiction books in both English and Japanese. His books in English include Storming the Reality Studio: A casebook of Cyberpunk and Postmodern American Fiction edited by Larry McCaffrey (1991, Duke University Press; co-written) and In Memoriam to Postmodernism: Essays on the Avant-Pop 1995 (SDSU Press; co-written). His articles have appeared in Studies in American Literature, Extrapolation, Science Fiction Eye, and American Book Review and has co-edited S.F. Eye, S.F. Studies, Para*Doxa, and JLT (Japan...
Jean-Louis Trudel is the author of nine books in French starting with the novel Le Ressuscité de l’Atlantide (Risen from Atlantis; 1985-7 in imagine..., forthcoming in November from Anticipation (France)), Pour des soleils froids (Cold Suns; 1993, Anticipation), Aller simple pour Saguenen (One Way Ticket to Saguenen; ya; 1994, Paulines (Canada)), and Un tresor sur Serendib (A Treasure on Serendib; 1994 Médiapaul). He has been a three-time Aurora Award finalist every year since 1992 and a Prix Boreál finalist every year since 1994, and one of three finalists for the 1994 and 1995 Grand Prix de la Science-Fiction et du Fantastique québécois. In 1996, he was one of the five French-language finalists for Ontario’s Trillium Book Award. His French short fiction has appeared (or will appear shortly) in imagine..., Solaris, and in Canadian, French, and Belgian anthologies. He has collaborated with Yves Meynard on several stories; they are at work together on a novel. Stories in English appear in Ark of Ice (Choycey, ed.) and Tesseract4 (Tools and Skeet, eds.), Northern Stars (Hartwell and Grant, eds.), Tesseract5 (Meynard and Runté, eds.; forthcoming) and, in translation, in Tesseract3 (Dorsey and Truscott, eds.) and TesseractQ (Vonarburg and Brierley, eds.). Other stories appear in the magazines On Spec and Prairie Fire. His translation into English of a story by French author Jean-Calude Dunyach will appear in Full Spectrum 5.

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

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

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

Jeff VanderMeer is the author of the critically-acclaimed short novel Dradin, In Love ($11.50, Buzzicity Press, POB 38190, Tallahassee, Fl 32315, June 1996) as well as The Book of Frog (1988, out-of-print), which was a finalist for the Readercon Best Short Work Award in 1989. His definitive short story collection The Book of Lost Places (Dark Regions Press, forthcoming August 1996) contains “The Bone Carver’s Tale” (published in Asimov’s SF Magazine, April 1995; reprinted in the German anthology Fantasy [Sky Nonhoff, ed.]; shortlisted as among the best of the year by The Year’s Best Fantasy & Horror [Terri Windling, ed.]; selected for inclusion in The Best New Horror 7 [Stephen Jones, ed.], Carroll & Graf, late 1996) and “Black Duke Blues” (winner of a 1995-96 $5,000 Florida Individual Artist’s Grant for excellence in fiction; forthcoming from The Silver Web, August 1996 issue). Other fiction—VanderMeer has had over 120 stories published in six languages—has appeared in the anthologies Dark Voices #5 (Stephen Jones, David Sutton, eds.), Dark Terrors (Stephen Jones, David Sutton, eds.), and Airfish (Richard Singer, Joy Ostreicher, eds.), as well as the magazines Weird Tales, Palphouse, Deathrealm, Magic Realism, BBR (UK), Freezer Burn, and Fear (his story “Flesh” won the 1991 Fear Best Short Story Award, established author category). Recently, VanderMeer’s Rhysling Award-winning poem “Flight...” was reprinted in Nebula Awards 30 (Pamela Sargent, ed.), with other poetry collected in Lyric of the Highway Mariner (1991, out-of-print). He also edits a fiction anthology series entitled Leviathan, teaches creative writing as part of Merlin’s Pen’s Mentors Program, writes nonfiction for Tangent, SF EYE, and Carnage Hall, and runs his own literary corporation, the Ministry of Whimsy, which has published the work of, among others, Kathe Koja, Mark Rich, Meredith Ann Pierce, Stepan Chapman, and Pulitzer Prize-winner Richard Eberhart. He is 28 years old and lives in Florida.

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

The Joey Zone has slammed into the words of Misha, Philip K. Dick, and John Shirley, who said his illustrations are “dangerous and skillful, intelligently punk.”

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

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

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