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Disclave '92

*Washington Hilton, Dupont Circle,
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Author Guest of Honor:

Pat Cadigan

Artist Guest of Honor:

Tom Kidd

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PAT CADIGAN

HOME BY THE SEA

WSFA Press is pleased to announce the publication of *HOME BY THE SEA* as the 1992 Disclave Guest of Honor book. This, Pat Cadigan's first collection since her highly acclaimed *PATTERNS* (Ursus, 1989), is a 300-page limited edition of 500 signed, numbered, and slipcased copies.

The book contains four stories totalling over 40,000 words, an author's introduction for each story, a complete bibliography prepared by the author; a foreword by Mike Resnick; and biographical data.

The stories are:

HOME BY THE SEA -

first published in *A WHISPER OF BLOOD*, edited by Ellen Datlow

DIRTY WORK -

first published in *BLOOD IS NOT ENOUGH*, edited by Ellen Datlow (this features "Deadpan Allie," the heroine of Cadigan's novel *MINDPLAYERS*)

DISPATCHES FROM THE REVOLUTION -

first published in *Isaac Asimov's Science Fiction Magazine*

FIFTY WAYS TO IMPROVE YOUR ORGASM -

first published in *Isaac Asimov's Science Fiction Magazine*

HOME BY THE SEA is in the same format as previous WSFA Press books: Lucius Shepard's *THE FATHER OF STONES* and Lewis Shiner's *THE EDGES OF THINGS*. It features 60# Glatfelter acid-free paper; colophons; three-piece two-color cases, Smythe-sewn bindings; spine headers and footers; and thumb-notched slipcases. Artwork includes full-color illustrated endpapers, and 5 full-color tipped-in plates by computer artist David Works. Full Library of Congress cataloging information is included.

HOME BY THE SEA retails at \$49.95 but the special price to Disclave attendees is just \$40.00 (\$37.74 + \$2.26 sales tax). This convention offer expires 25 May 1992.

"When you read Pat Cadigan's stories, you'll swear she's been 1) a psychopath 2) a pimp 3) a junkie 4) to Mars, because she can write so well of places you don't ever want to visit and people you nevereverever want to meet. She isn't any of those things; what she is is another typical beautiful genius foulmouthed Supermom from K.C. whose works cause me to bite holes in my desk every time I read a new one." Howard Waldrop

"Pat Cadigan has a very dirty mind." Robert A. Heinlein

CHATTING WITH DEADPAN ALLIE

—Alan Wexelblat

Pat Cadigan is a tough, brassy, no-nonsense lady who's a lot of fun and kind to fumble-mouthed adoring fans like me. She lives in Kansas with her husband, Arnie Fenner, and her son, Bob. This interview was originally taped at Armadillo Con X and was updated for DisClave.

Q: How did Pat Cadigan get where she is today?

A: I'm originally from Massachusetts. I always knew that I wanted to be a writer. Always, always. I started out writing novels when I was six years old, eight years old. When I sat down to write a story I would start out "Chapter 1."

"I was a theater major at U. Mass., met my first husband there, which is how I ended up in Kansas—he had a teaching assistantship to finish his doctorate, I finished my bachelor's, we got divorced. I got a B.G.S., Bachelor's degree in General Studies, which is a bachelor's of nothing. I went to graduate school for a while, but realized I was not graduate school material.

By then I'd fallen in with the Kansas City crowd because I'd seen there was going to be a Worldcon in Kansas City with Robert Heinlein as Guest of Honor. This was '76.

I decided I wanted to get a piece of this. So I called up and volunteered. I thought this would be terribly exclusive and I'd have to empty ashtrays or something, but I figured I'd do it just to get a look at Robert Heinlein from a distance, just so I could see him in person. I was always into science fiction.

I got on the committee and ended up being the liaison between the committee and Heinlein! I became friends with Robert and Virginia Heinlein and that lasted until his death.

Of course, he's the big hero to everyone who started out with his juveniles and moved on. Regardless of what anyone's complaints might be with Heinlein's recent work, he really did it for science fiction. He was a wonderful, wonderful man. We disagreed on some



things, and we agreed on some other things—knowing him really did make my life richer.

Q: Did you always want to be a science fiction writer?

A: I wrote all kinds of things when I was too young to realize I didn't know enough to write about anything. I never thought in terms of writing exclusively science fiction. I always thought I'd write whatever I felt like writing. But the bulk of my leisure-time reading was science fiction and I

learned a lot of science from science fiction. I had always been interested in science.

I like the idea of theorizing about the future. I felt that science fiction was a way to postulate and learn how to deal with the possibilities. I didn't see it as escapist so much as I saw it as problem-solving.

I was impressed by the fact that Arthur C. Clarke invented the communications satellite. I thought that must be about the greatest thing you could do: think something up and have the nuts-and-bolts people say "that's not a bad idea" and put that idea into action.

All this time I was writing things and submitting to various places and getting turned down. Finally I did sell my first story in 1979 to Marta Randall for *New Dimensions 11*, a story called "Criers and Killers." It was all full of angst and everything. It was a really fine moment in my life when I got the check. Anyone who could find it now might be tempted to call it proto-cyberpunk.

Q: Speaking of cyberpunk, I really loved your *Mirrorshades* story, "Rock On."

A: Thank you. I wrote that story in 1982. Gardner Dozois had written me a letter saying he wanted to sell an anthology of science fiction rock and roll stories and asking if I had anything appropriate for it. It was getting towards autumn in Kansas and I have some type of horrible allergy I never had until I moved to the

Midwest. Every autumn I take antihistamines and get really high.

One day I got really messed up and sat down and just started the story. The beginning of "Rock On" came out of nowhere. I got up to the first break in the story and I really didn't know where to go with it, so I put it away for a couple of days. Then I took it out it was another day on the antihistamines and I just finished it up. I tell people I wrote that story on drugs and they say "What drugs?" and I have to tell them it was antihistamines. It sounds so wimpy.

Q: Let's talk about your first novel, *Mindplayers*. It has a fairly unusual structure; how did it all come about?

A: I love telling this story because it's so funny and it gives me a chance to give credit to someone who deserves it. I read an article by Gardner Dozois in a collection of articles on how to write science fiction. His article was on what it's really going to be like in the future—how to postulate a true future that didn't owe a lot to *The Jetsons*. It asked what you would work at in the future, "...a plastic eater, a neurosis peddler?" He made up that term.

I thought, "Neurosis peddler! What a great idea for a job!" It was like a drug dealer, but it was an occupation. And just for the hell of it, I sat down and I made up four other terms to go with it: dreamfeeder, thrill-seeker, pathosfinder, and belljarrer. Just sort of putting the portmanteaus together.

I meant to write a story about a neurosis peddler, though it ended up being about a pathosfinder. I got about twelve pages into the story and I thought, "I can't tell if this is a good idea or what." Well, Ken Keller and Terry Matz were coming over to visit us that night. I got them to read it and they said "finish it"; my husband had said "finish it." I had two votes that I trusted, so I finished the story.

I sent it to Victoria Schochet for the Berkeley Showcase Anthologies. She suggested some revisions and that, "The Pathosfinder," was my third professional sale. In the novel, it's the chapters "The Pathosfinder Gets A Job" and "The Pathosfinder Does A Job."

When I wrote it, I left it open-ended with no intention of ever writing another story about that particular character in that situation. It was Victoria who said, "I think you have a really good character that you can

return to for other stories." In retrospect one thinks, "Well, naturally." I had left it so open-ended just because I like to suggest that there's more without there being any more. But then there was more.

Next I wrote another story, "Nearly Departed," which in the book is the chapters "Nearly Departed" and "We Are Gathered Here..." I sold that to *Asimov's* when Kathleen Moloney was the editor. I sold a third story, "Variation on a Man," to Ellen Datlow for *Omni*. She had read "Pathosfinder" at Dozois' suggestion and really liked it, then wrote to me introducing herself and asking for a submission.

I wrote "Lunatic Bridge" for *Omni* when she thought she could publish much longer works. It ended up appearing as an original in 1987 in *The Best of Omni Number 5*. There was a long time between when I sold her "Lunatic Bridge" and when it finally appeared. In between, she decided to do her non-traditional vampirism anthology, *Blood Is Not Enough*.

It sounded like a really good anthology to me, so I finished up "Dirty Work," the second story I'd started out to write after Victoria's suggestion. I had stopped because I realized that it was too soon for this kind of story. There had to be more of a history to build a story like "Dirty Work" on.

It took a while for the vampirism anthology to get sold and really happen. Meanwhile I'd been trying to sell Shawna McCarthy at Bantam a novel. She didn't like the idea I had, but she asked if I'd ever considered doing a novel about Deadpan Allie. The closest I'd ever come was thinking that maybe someday when I was famous and could talk an editor into it I could have a collection of the Deadpan Allie stories.

I never thought I'd write them forever. I thought there'd be this rather loose plot and it would end with "Dirty Work." But I couldn't use that as the end of the novel because Ellen wanted it as an original.

Shawna had told me she had some definite ideas about what should happen in the novel that became *Mindplayers*. I was willing to listen, so I went to New York and we sat down and talked it over. It was amazing—we had the same ideas, were on the same wavelength. She told me to think about what Allie did before she became a pathosfinder. The result is that there's a lot of original material in *Mindplayers*, much more than was taken from the stories.

It was a lot of fun; I enjoyed doing it. I wasn't trying to put anything over on anyone by claiming it was all

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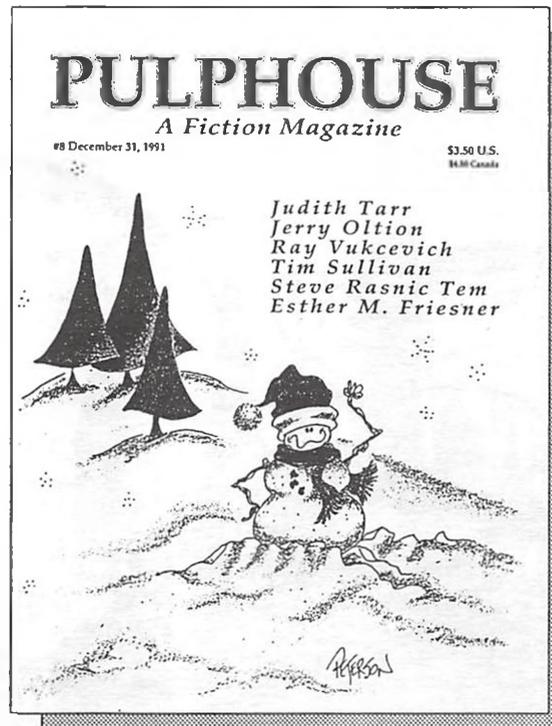
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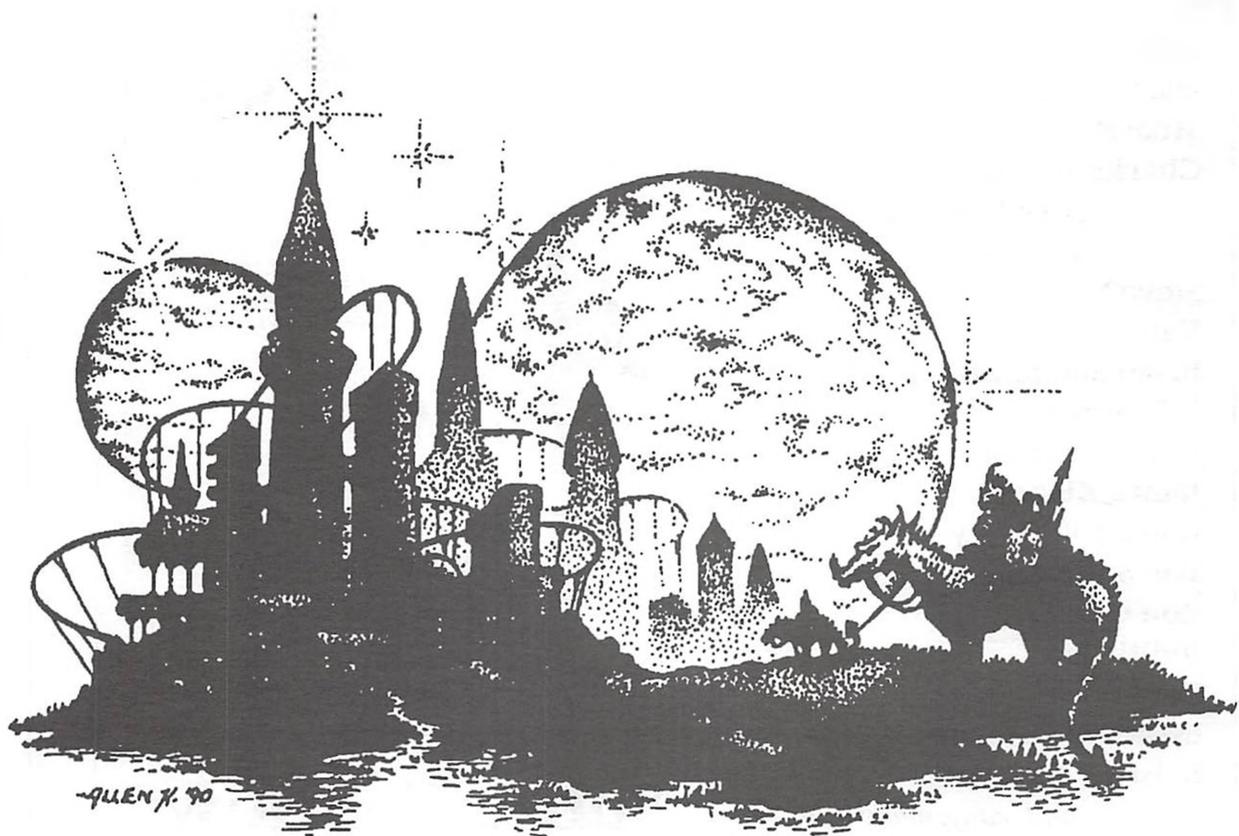
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original. I thought Bantam was going to put the original copyright notices in the front of the book and they thought it was my responsibility, but I didn't know.

Q: Was that a problem?

A: I've never had a problem with it. I tend to think of things episodically and I wrote the kind of thing I like to read. I had a really great experience with my editor, and with the book. I wrote it while I was still working full time, but I had just acquired a computer for word processing and that made all the difference. I never would have been able to complete the book in the allotted time without the computer.

I had to teach myself a lot about computers, which was scary and fun. I still have a bit of technophobia that I know is related to classic female math anxiety that many women from my generation have. I hadn't done very well on those subjects in school, but it was because I had very bad teachers.

Teachers have something that belongs to you: your education. And if they won't give it to you, you have to take it. Sometimes I felt as if I had to lay siege to these people to get them to present my education in terms I could finally understand. For math and science, it was very difficult for me to get someone to be a proper teacher. But I never lost my interest in it.

When I couldn't get a satisfactory answer from a teacher, I'd hike down to the public library and check out a book by Asimov on the subject and educate myself. I knew I could depend on Asimov to explain it to me. I never lost the habit of picking up knowledge wherever I could find it.

Q: You commented earlier that you don't care if anyone considered you cyberpunk.

A: It's not my call to make. I don't think it's anyone's call to say "I'm a neomodernist-post-classicist-impressionist writer." I'm not comparing myself to Van Gogh, but Van Gogh didn't go out and say "Well, I guess I'll do more impressionist art now."

From where I saw it, which was not in the heart of the movement, assuming you grant that there is a movement of some kind, it all looked very spontaneous to me. When I wrote "Rock On," I had found out about the work of Hofstadter and Jastrow and stuff like that.

In 1983 I went to the Baltimore Worldcon having just gotten through *Goedel, Escher, Bach* for the

second time and I was looking for anything like it. I got to the con and met Bill Gibson and John Shirley for the first time. Bruce Sterling I had sort of known before. Everyone was buzzing about this sort of stuff: information theory, bandwidth, etc. They were all talking about the things I'd been thinking about. It was synchronicity's finest hour. I got the Worldcon and there was Rudy Rucker talking it up. Suddenly everyone who was likely to be interested in it was interested in it. And we were all interested in each other's writing and in exploring what have become known as cyberpunk themes and stories.

Q: What happened between the Worldcon and *Mirrorshades* coming out?

A: Well, Gardner's plans for the anthology never worked out; he could never sell it. Finally he told Michael Bishop about it. Bishop was editing an anthology for Berkeley; he looked at "Rock On" and liked it, but wanted me to cut it because he was pressed for space. So I cut a little bit and he printed it, but the anthology wasn't very widely seen.

At the time I was working on a novella in which a character made a remark about truth being cheap. Synchronicity again: Bruce sends me a copy of *Cheap Truth*, which I'd never heard of. I also didn't know who Vincent Omniveritas was, but he had reviewed "Rock On" and liked it.

Eventually I found out, so when Bruce was doing *Mirrorshades* and asked me for something I told him he could have "Rock On" or "Pretty Boy Crossover." I was glad he picked "Rock On" because I felt there might be a need for female protagonists.

Q: Your second novel is called *Synners*.

A: Right. "Synners" is a slurred contraction of synthesizers. It's told in the third person; Gina, from "Rock On," is one of the main characters, but not the most important. The story would occur after the novel, though considering how the novel ends up, that story probably wouldn't occur at all. It's about events that would eventually lead up to "Rock On," except it's not.

I had to do enormous amounts of research into artificial intelligence and artificial reality and some nanotechnology. I ran it by some of my expert friends. Things are moving so fast I'm afraid some of the things

I'm postulating as big new events might already be possible and everyone's going to laugh.

The idea for *Synners* just sort of came over me while I was reading Stuart Brand's book, *Inventing the Future*, about the MIT Media Lab. I wrote the proposal for it in 3-4 hours, which never happens for me, revised it over the weekend, and sent it to my agent who eventually sold it to Bantam. So there are lots of media in it; TV commercials and rock videos.

Q: There's a trick of phrase that you use in *Synners* and which sticks in my head: change for the machines.

A: That came out of a specific thing. I saw a cartoon years ago, a multi-panel thing. A guy is on the street, holding a dollar bill. He hands it to another guy saying "Change for a dollar?" The other fellow says "Sure," and takes the dollar bill, changes into several fabulous monsters, and then walks off with the bill. Later I must have been on the University of Kansas campus. There are always food and drink machines around, and someone asked me, "Change for the machines?" I thought, "Change for the machine? No. The machines change for me." At the time it was just one of those smart-ass things you think of, so I filed it away and forgot it. When I was working on *Synners*, it came back.

Q: You talk about books like *Goedel, Escher, Bach* and *Inventing the Future* being influences on your writing. What are you reading these days?

A: Right now I'm reading *England's Dreaming*, by John Savage, about punk and what happened in the mid- and late seventies in England. It's really fascinating. I know I'm going to do something with it, but I'm not sure what. I read a lot of history for some short stories in anthologies that will be out this summer. That helped me rediscover my fascination with recent history and current events. I think it's interesting to think about why things happened the way they happened.

The other thing I've been reading is *Backlash*, by Susan Saludi, and I'm getting really bitchy about that. It's a book about the reaction against the feminist movement, and she articulates many things that I've been feeling over the last few years. I think she's right; I think she's got it nailed. I've been really rather pissed off and I think she's identified a lot of why.

Everything kind of goes into the story machine. I seldom read anything with a premeditated, focused intent. Eventually something will occur to me.

Q: Now you've turned in your third novel, right?

A: Yes. The new book is called *Fools*, and it's set in the *Mindplayers* universe, but there's nobody from *Mindplayers* in it. It's not a sequel, this one's about the Brain Police, and who they are. It's an expansion of a novella, called "Fool to Believe," which got nominated for the Hugo and the Nebula last year. The novella is there, but in slightly different form, and there's additional material that takes place before the novella and more stuff that happens after.

Structurally this book is very different from both *Mindplayers* and *Synners*, because just about everyone in this book is a multiple personality: fractal people. It's a first-person narrative, but it's not always the same person.

When I published the original novella in *Asimov's*, Sheila Williams, the managing editor there, hit on the ingenious idea of distinguishing the different characters with different typefaces, which made it possible to keep track of who was talking. Bantam decided to follow that example and do the book in different typefaces. That should be out in October, 1992.

Q: Hardcover?

A: No, a paperback original. My next round of books will be with Tor, and they're going to put me in hardcover starting in 1993. Beth Meacham will be editing me and she and I have worked together for a while.

Q: You also have one other book out, your short History collection, *Patterns*. It's unusual for someone with only one novel to put together a collection. Why do it?

A: There's not much overlap between the book readers and the magazine readers. There are many people who have never heard of some of us who are mainly published as short-fiction writers. Collections don't sell as well as longer works; the preference in the book-buying public seems to be for novel-length work. But occasionally you can get them to buy a book of stories if they're familiar with your novel.

A collection is a way to make short fiction last a little longer, give it a longer shelf life, because eventually back issues of magazines disappear. If your stuff isn't reprinted in book format, that can be the last anyone sees of it.

Q: Where can we find *Patterns* these days? Obviously there's the Ursus hardcover original.

A: I was able to sell reprint rights to *Patterns* to Harper Collins, in the U.K. I couldn't get an American publisher to reprint it in paperback for a long time, but when I signed with Tor they said that they'd reprint it. They're not going to reprint it for several years, though. They're going to publish two novels first.

Q: Now you've done the collection for DisClave [*Home By the Sea*, WSFA Press, 1992].

A. Yes, I had some new, unsolicited stories that hadn't been reprinted anywhere else that I wanted people to see.

Q: Where do you go from here?

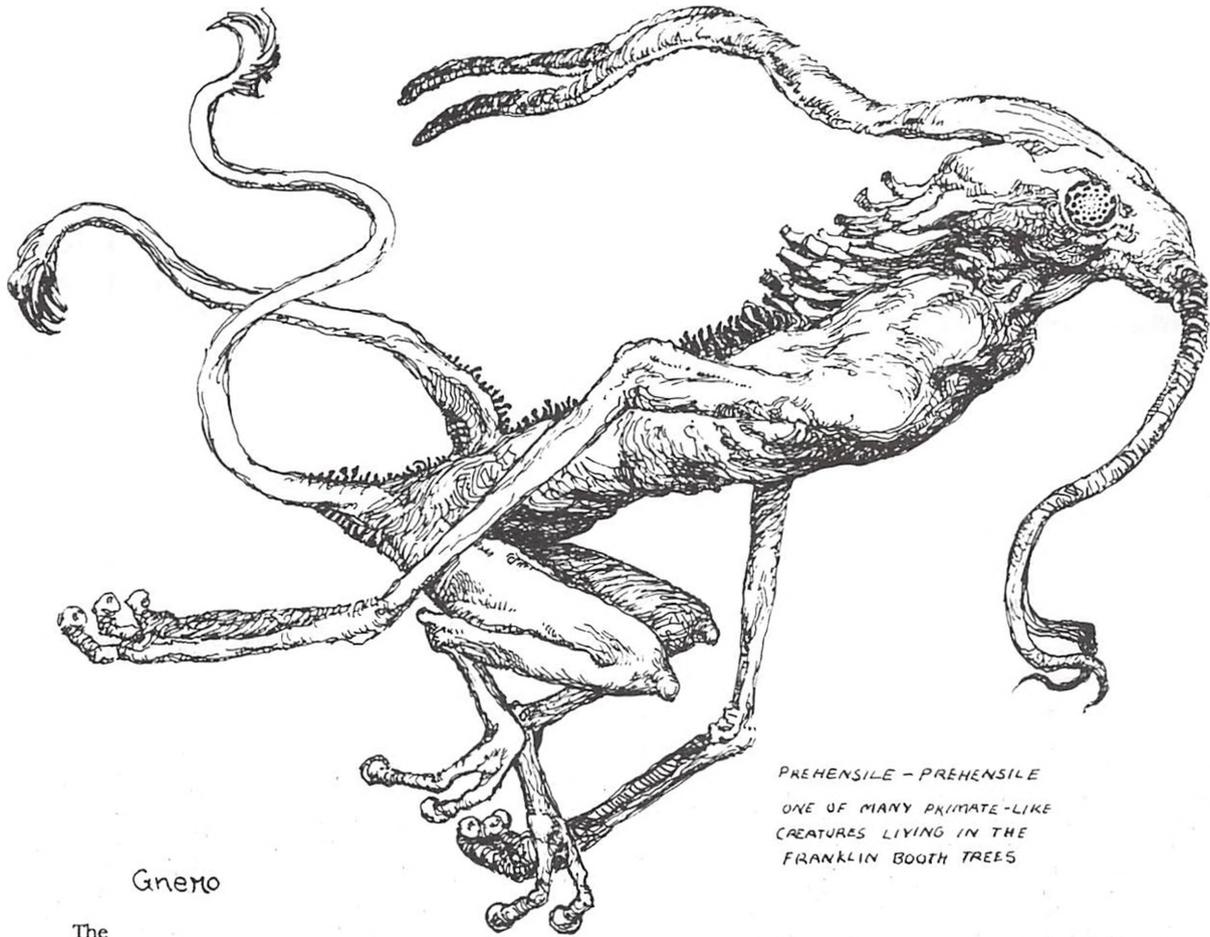
A: I have a couple of stories in historical anthologies coming up from Mike Resnick: *Alternate Presidents* and *Alternate Kennedies*. I have stories in both of those. I've rather overdosed on science with all the research I had to do for *Fools* and for *Mindplayers*. It doesn't show up front, like in *Synners*, but it was required for me to speculate about certain kinds of things. I had to review a lot of psychological literature and study the brain as an organ. So maybe the next book will be a low-tech one, which doesn't require much specialized research.

Overall, though, I'd just like to get better; I'd like to be a better writer. Someday, I'd like to do the equivalent of inventing the communications satellite, but we can't all do that.

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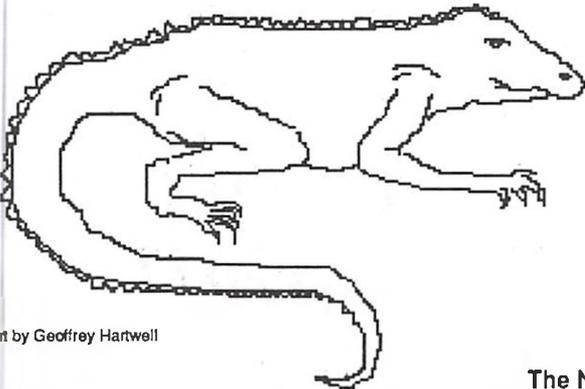
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 "F&SF Competition" series.
 _____, *The Best from Fantasy and Science Fiction, 24th Series*, Edward L. Ferman, ed., Scribner's, 1982.
- "Criers and Killers" (6,000 words)
 _____, *New Dimensions 11*, Marta Randall and Robert Silverberg, ed., Pocket, 1980.
 "Les Pleureuses et les tueurs," *L'Amerique aux Fantasmies*, Pierre K. Rey, ed., Nouvelles Editions OPTA, 1982.
 Translated by Luc Carrissimo.
- "The Day the Martels Got the Cable" (4,500 words)
 _____, *The Magazine of Fantasy and Science Fiction*, December 1982.
 _____, *Patterns*, Ursus Imprints, 1989.
- "Death From Exposure" (10,000 words)
 _____, *Shayol*, February 1978.
 "Medusa," *Langsame Apokalypse*, Wolfgang Jeschke, ed., Wilhelm Heyne Verlag, 1986.
- "Dirty Work" (17,500 words)
 _____, *Blood Is Not Enough*, Ellen Datlow, ed., Dutton, 1989.
 _____, *Blood Is Not Enough*, Ellen Datlow, ed., Berkley, 1990.
 _____, *Home By the Sea*, WSFA Press, 1992.
- "Dispatches from the Revolution" (8,500 words)
 _____, *Isaac Asimov's Science Fiction Magazine*, July 1991.
 _____, *Alternate Presidents*, Mike Resnick, ed., TOR, 1992.
 _____, *Home By the Sea*, WSFA Press, 1992.
- "The Edge" (2000 words)
 _____, *Ripper!*, Gardner Dozois and Susan Casper, eds., TOR, 1988.
- "Eenie, Meenie, Ipsateenie" (6,000 words)
 _____, *Shadows 6*, Charles L. Grant, ed., Doubleday, 1983.
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- "50 Ways to Improve Your Orgasm" (5,000 words)
 _____, *Isaac Asimov's Science Fiction Magazine*, April 1992.
 _____, *Home By the Sea*, WSFA Press, 1992.
- "Fool to Believe" (30,000 words)
 Nominated 1991 Hugo Award and 1990 Nebula Award for Best Novella.
 _____, *Isaac Asimov's Science Fiction Magazine*, February 1990.
- "Headset" (500 words)
 _____, *Ogni*, January 1988.
- "Heal" (1,100 words)
 _____, *Ogni*, April 1988.
 _____, *Patterns*, Ursus Imprints, 1989.
- "Home By the Sea" (10,000 words)
 _____, *A Whisper of Blood*, Ellen Datlow, ed., Morrow, 1991.
 _____, *Home By the Sea*, WSFA Press, 1992.
- "In the Dark" (6000 words)
 _____, *When the Music's Over*, Lewis Shiner, ed., Bantam Spectra, 1991.
 _____, *Letters from Home*, Sarah Lefanu, ed., Women's Press, 1991.

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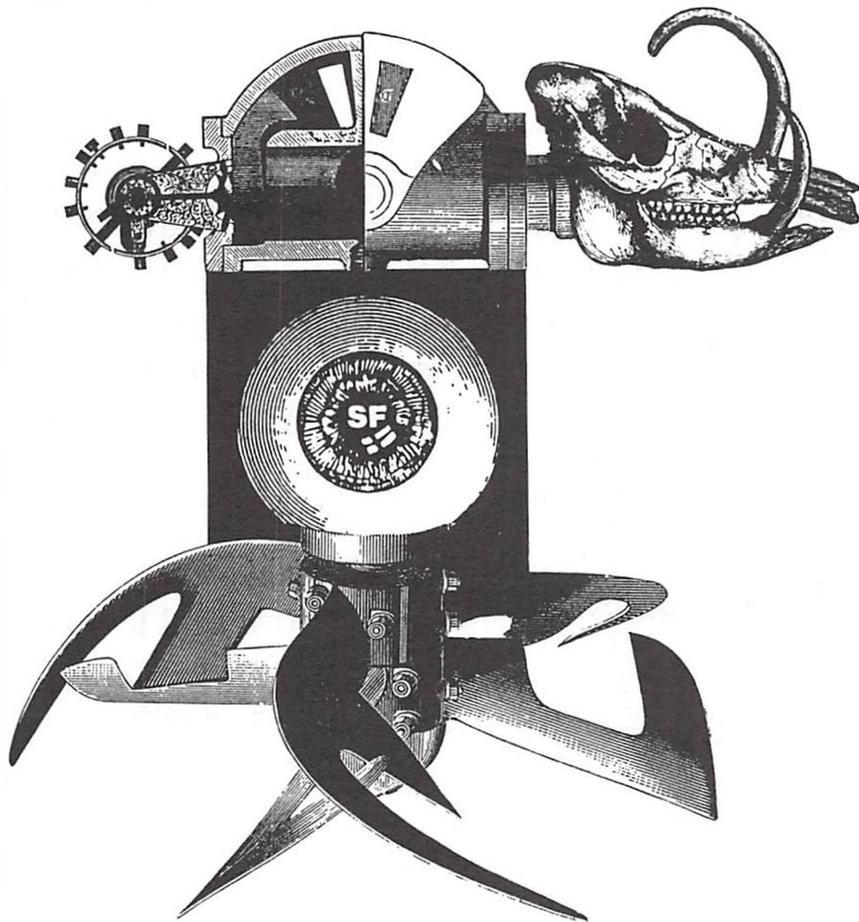
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"In the Shop" (1,000 words)

- _____, *Omni*, November 1983.
- _____, *Letters from Home*, Sarah Lefanu, ed., Women's Press, 1991.

"It Was the Heat" (5,000 words)

- _____, *Tropical Chills*, Tim Sullivan, ed., Avon, 1988.
- _____, *The Year's Best Science Fiction: Sixth Annual Collection*, Gardner Dozois, ed., St. Martin's, 1989.
- _____, *The Year's Best Fantasy: First Annual Collection*, Ellen Datlow and Terri Windling, ed., St. Martin's, 1989.
- _____, *Patterns*, Ursus Imprints, 1989.

"Johnny Come Home" (5,000 words)

- _____, *Omni*, June 1991.
- _____, *Letters from Home*, Sarah Lefanu, ed., Women's Press, 1991.

"Lunatic Bridge" (15,000 words)

- _____, *The Fifth Omni Book of Science Fiction*, Ellen Datlow, ed., Zebra, 1987.

"My Brother's Keeper" (15,000 words)

- _____, *Isaac Asimov's Science Fiction Magazine*, January 1988.
- _____, *Patterns*, Ursus Imprints, 1989.
- _____, *Pulphouse Short Story Paperback*, Pulphouse, 1992.
- _____, *Pulphouse Short Story Hardback*, Pulphouse, 1992.

"Nearly Departed" (6,500 words)

- _____, *Isaac Asimov's Science Fiction Magazine*, June 1983.
- _____, *The Year's Best Science Fiction: First Annual Collection*, Gardner Dozois, ed., Bluejay, 1984.

"The Pathosfinder" (10,000 words)

- _____, *Berkley Showcase 4*, Victoria Schochet and John Silbersack, ed., Berkley, 1981.

"Patterns" (3,000 words)

- _____, *Omni*, August 1987.
- _____, *Patterns*, Ursus Imprints, 1989.

"The Pond" (5,000 words)

- _____, *Fears*, Charles L. Grant, ed., Doubleday, 1983.
- _____, *Fears*, Charles L. Grant, ed., Berkley, 1984.
- _____, *Letters from Home*, Sarah Lefanu, ed., Women's Press, 1991.

"The Power and the Passion" (5,000 words)

- _____, *Patterns*, Ursus Imprints, 1989.
- _____, *Omni*, March 1990.
- _____, *The Year's Best Fantasy and Horror: Third Annual Collection*, Ellen Datlow and Terri Windling, ed., St. Martin's, 1990.

"Pretty Boy Crossover" (6,000 words)

Nominated 1986 Nebula Award for Best Short Story. Winner Honorable Mention, Theodore Sturgeon Memorial Award.

- _____, *Isaac Asimov's Science Fiction Magazine*, January 1986.
- _____, *The Year's Best Science Fiction: Fourth Annual Collection*, Gardner Dozois, ed., St. Martin's, 1987.
- _____, *The 1987 Annual World's Best SF*, Donald A. Wollheim, ed., DAW, 1987.
- "Joli Mec sur l'écran," *Univers* 1989, Pierre K. Rey, ed., Editions J'ai Lu, 1989. Translated by Jean-Daniel Breque.
- _____, *Patterns*, Ursus Imprints, 1989.

"Roadside Rescue" (4,000 words)

- _____, *Omni*, July 1985.
- _____, *The Year's Best Science Fiction: Third Annual Collection*, Gardner Dozois, ed., Bluejay, 1986.
- _____, *Patterns*, Ursus Imprints, 1989.
- _____, *Alien Sex*, Ellen Datlow, ed., Dutton, 1990.
- _____, *Alien Sex*, Ellen Datlow, ed., ROC, 1992.

"Rock On" (4,000 words)

- _____, *Light Years and Dark*, Michael Bishop, ed., Berkley, 1984.
_____, *The Year's Best Science Fiction: Second Annual Collection*, Gardner Dozois, Bluejay, 1985.
_____, *Mirrorshades: The Cyberpunk Anthology*, Bruce Sterling, ed., Arbor House, 1986.
"Rock toujours," *Mozart en Verres Miroirs*, Bruce Sterling, ed., Editions Denoel, 1987. Translated by Michele Albaret.
_____, *Mirrorshades: The Cyberpunk Anthology*, Bruce Sterling, ed., Ace, 1988.
_____, *Spiegelschatten*, Bruce Sterling, ed., Wilhelm Heyne Verlag, 1988. Translated by Roland Fleissner.
_____, *Mirrorshades: The Cyberpunk Anthology*, Bruce Sterling, ed., Hayakawa Publishing, 1988.
_____, *Patterns*, Ursus Imprints, 1989.
_____, *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Fiction*, Larry McCaffery, ed., Duke, 1992.

"Scanman" (1,000 words)

- _____, *Omni*, April 1990.

"Second Coming—Reasonable Rates" (6,000 words)

- _____, *The Magazine of Fantasy and Science Fiction*, February 1981.
_____, *Best Science Fiction of the Year #11*, Terry Carr, ed., Pocket, 1982.
"Eternel retour—a prix moderes," *Fiction*, January 1983. Translated by Gerard Lebec.

"Shoot the Moon" (1,500 words)

- _____, *Omni*, July 1989.

"The Sorceress in Spite of Herself" (5,000 words)

- _____, *Isaac Asimov's Science Fiction Magazine*, December 1982.
_____, *Space of Her Own*, Shawna McCarthy, ed., Davis Publications, 1983.

"Two" (10,000 words)

- _____, *The Magazine of Fantasy and Science Fiction*, January 1988.
_____, *Patterns*, Ursus Imprints, 1989.

(Untitled work) (52 words)

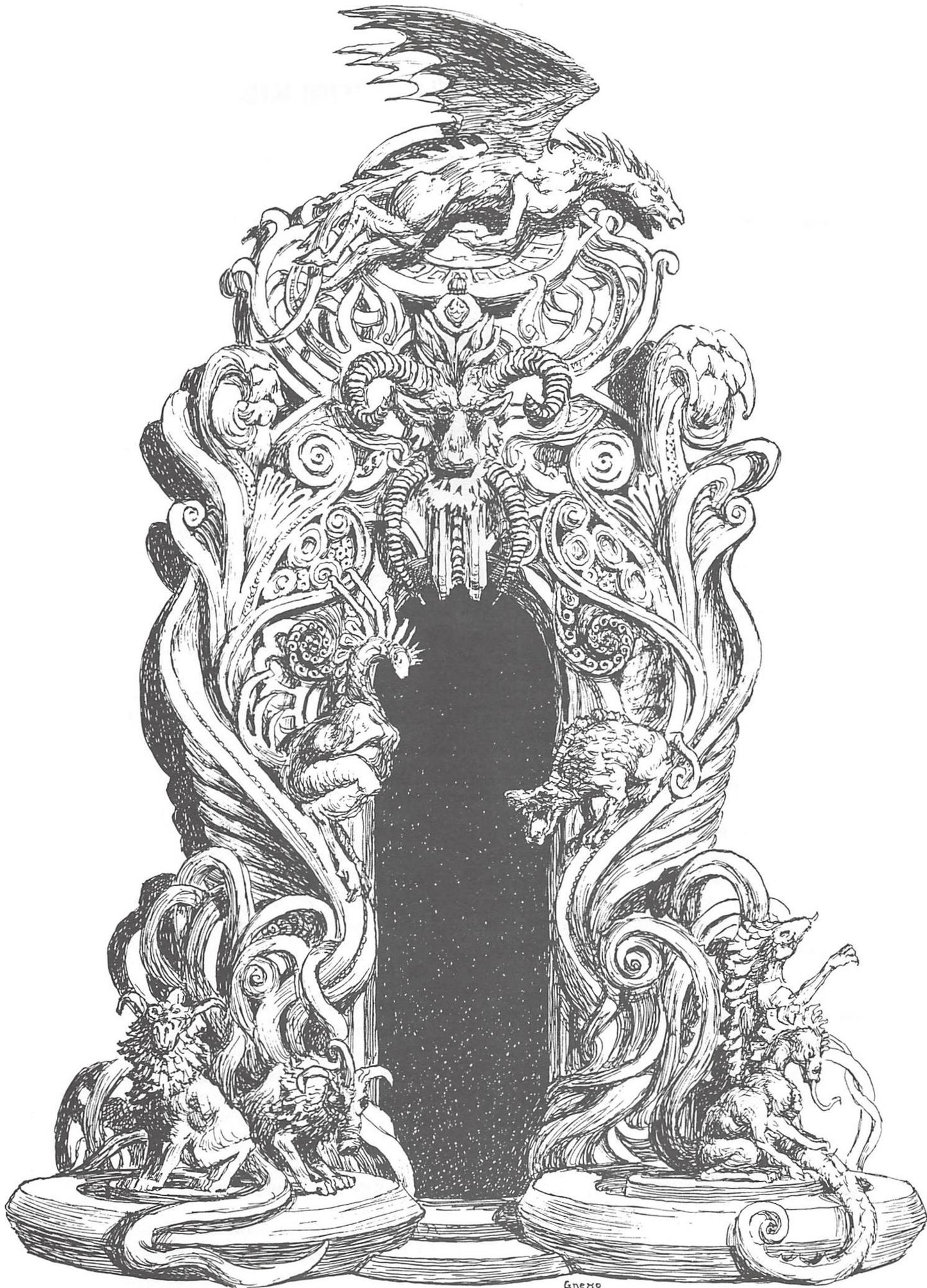
- _____, *The Magazine of Fantasy and Science Fiction*, March 1981; entry in Competition 26 of the "F&SF Competition" series.
_____, *The Best from Fantasy and Science Fiction, 24th Series*, Edward L. Ferman, ed., Scribner's, 1982.

"Variations on a Man" (15,000 words)

- _____, *Omni*, January 1984.
_____, *The Seventh Omni Book of Science Fiction*, Ellen Datlow, ed., Zebra, 1989.

"Vengeance is Yours" (5,000 words)

- _____, *Omni*, May 1983.
_____, *The Sixth Omni Book of Science Fiction*, Ellen Datlow, ed., Zebra, 1988.
_____, *Patterns*, Ursus Imprints, 1989.



AN INTERVIEW WITH TOM KIDD

—Paul Chadwick

Thomas Kidd (b. 1955) has been painting science fiction and fantasy covers for a decade and a quarter, characterized by strong influences from Golden Age illustrators and a genuine passion for the genre. Hundreds of covers and four Best Artist Hugo nominations later, he's still at it, although his cover appearances have lately slowed to a trickle. (Recent covers include *The Far Seer* by Robert J. Sawyer, and *Spell of Fate* by Meyer Allen Brenner.)

The reason? Kidd is now embarked on a dream project: writing and illustrating a science fiction novel which is planned to run 160 pages, including 80 color paintings and numerous drawings virtually a coffee-table art book. Its working title: *Gnemo*. I interviewed Kidd as he sat at his easel.

Q: What's Gnemo about?

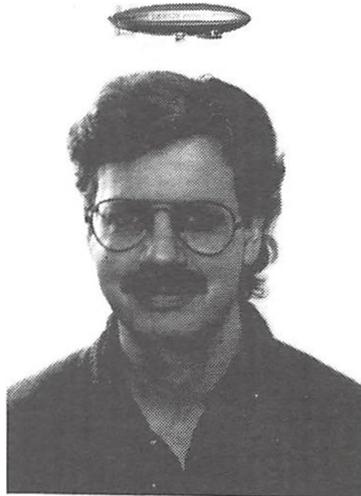
A: It's about a young artist growing up on another world. My protagonist, Jerry, is sent there from New York by an eccentric old man who collects art and other oddities. He knows about this other world he's been told what it's like there. But given his collecting enthusiasms, he simply *must* have some pictures of what's there. So he sends Jerry with some art supplies and some counterfeit money.

Q: And he doesn't send a photographer because—?

A: Because going through the portal to the other world destroys film. Also, only a small person can go through the portal. This collector has sent little people before—

Q: "Wanted—midget artist. Bring portfolio."

A: Yeah, maybe I'll have him run that ad in the *New York Times*. Anyway, they're the ones who've given him



Tom Kidd

*Height 5'8" (if he stands up straight)
Weight 135 lb. (but gaining)
Eyes brown (myopic)
Hair dark brown (although it's turning gray)
Disposition shy, friendly (but something of a smartass)
Gnemo Tom's imaginary friend (please humor him)
Distinguishing marks—scar on left ankle made by N.T.I. (humor him on this one, too)*

the descriptions, and that's my rationale for why he chooses a fourteen-year-old rather than an accomplished, adult artist. Jerry's sent in a hurried manner that results in his getting stuck in the other world, where he must learn to survive. The first part of the book deals with how he manages before learning the language.

Q: What does he do when the money runs out?

A: What he does then causes him to get the name "Gnemo" in this other world. He sees an artist drawing portraits on the street, and he figures he could make money doing that, too. So he copies this artist's sign exactly—he doesn't know the language, but with his drawing skills he can duplicate the letter forms precisely. The twist is that when the artist was away, a prankster saw this sign without an artist and changed it to "portraits by no one." Nemo means no one, of course. I've added the

silent "G" to differentiate it from the Winsor McCay character. (Jerry later meets this prankster, incidentally, who plays a further role in his life.) Anyway, Jerry starts doing portraits, which lifts him out of his state of starvation or what he believed was starvation.

Q: Explain the distinction.

A: When you're used to three meals a day, a daily piece of bread or something feels like starvation, even though you're not dying. I lived this experience when I first moved to New York. After paying rent I had to so closely budget myself that I could barely afford food. My solution was potatoes—if I'd known how to cook pasta I might've chosen that...

Q: All that water, the boiling...

A: (Laughter) Yeah, well, I could bake potatoes, which were a dollar something for a big bag, and they con-

stituted enough to get by on, although I got down to about 115 pounds.

Q: What happens to Jerry/Gnemo?

A: He's "discovered" in an airship expedition to the unexplored parts of this world is about to leave, and a fellow who represents himself as an officer of the ship recognizes his artistic talent and invites him to go along. It's not quite so simple—as it turns out the guy is the ship's cook, and Gnemo finds himself a cook's assistant. But he does go along and makes pictures of what they discover. This voyage of discovery of other cultures and life forms makes up the rest of the story along with the intrigue and eventual mutiny that occurs aboard ship. I should probably mention that deceit, particularly directed toward Gnemo by adults, is a big theme of the book. Along with what I've described, its a coming of age story.

Q: Describe how visually rich the book will be.

A: I plan 80 paintings, though I keep wanting to do more, as well as three or four ink drawings per chapter. It's almost like those books *Gnomes* and *Faeries*, with that sort of fun layout, except this has a main narrative. The best comparison is a *National Geographic* article,

with a main text but many, many illustrations with blurbs of their own. In this case the blurbs will be excerpts from Gnemo's own diary. The premise, you see, is that Gnemo has finally made it back to our world with years of sketches and diaries. He's met me, and I write his story in third person, but the artwork is by his own hand, as are the diary entries.

Q: It's like Edgar Rice Burroughs' device: his accounts of David Innes' adventures were supposedly dictated to him over the wireless. Gnemo, in fact, has already published in our world.

A: Right. The first book cover signed "Gnemo" appeared last year (for *The Wild Blue and the Gray* by William Sanders). Gnemo's work was even well reviewed in the March *F&SF* by Algis Budrys. ["I commend the cover; it really is an unusually good painting...the artist seemed to have actually researched not only the airplanes but the balloons, and rendered them in an effective, deft style. Unfortunately, he is unnamed. Art credit is given to Gnemo, which I assume I is the name of an organization."] I'm tempted to write to Budrys as Gnemo, declaring my existence.

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fiction and fantasy
book cover artist
Tom Kidd opens his
sketchbooks and
gives a preview of
his mammoth work
in progress
Gnemo.



Art © 1992 Tom Kidd

Q: Gnemo's work will also appear this summer.

A: Yes. My publisher, Tundra, has been putting out a series of artists' sketchbooks, and mine is due out in June. The first part is sketches by me, then a color portfolio of my cover paintings; but the rest is Gnemo sketches, with commentary in his voice. This will be quite in advance of the main book, which is due out sometime in 1994. Gnemo's paintings, "Winsor McCay City" and "H.M.A.S. Wyeth," are on the sketchbook's cover.

Q: There are also paintings of "Krenkelplatz" and the "Bierstadt Mountains." These are references...

A: They're homages to great artists of the past. The paintings usually reflect the influence of the artist they're named after. But I have a rationale for the names. The actual, otherworldly names of the subjects in the paintings are so unpronounceable that Gnemo and I have substituted names of artists whom we admire which sound at least a little like the original names.

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Q: What inspired this story?

A: The seed for this book goes back to my first days in New York City. It was mostly a lonely, disappointing time for me. To distract myself from my problems I invented a world filled with visual marvels. I called it Jerry's world—Jerry is my father's name. It was my internal escape; something constructive to daydream about.

After I moved to Connecticut I'd take this bus to deliver paintings and see editors. I can't read in moving vehicles, and there's too much motion to draw or write. It amounted to enforced daydreaming time, and when I reached home I'd commit these to paper. I'd pass by crumbling beaux arts buildings, that beautiful decorative architecture, and a lot of that has found its way into this project. After one trip I drew a view of being inside not a bus, but an airship flying into New York. That's how airships became a big element in this.

Q: Judging from the hundreds of sketches you've already produced, this is a real workout for your visual imagination.

A: There are plenty of strange creatures and scenes. But I also have scope to present my ideas of how to improve the world. The main religion there is based on scientific method; skepticism is sacred, and blind faith is a sin. It's also a matriarchal society, due to the fact that only recently has a cheap energy source (solar) been developed. Up until then, men were needed for manual labor, so administrative and professional roles were filled by women, as a rule. Gnemo, a male artist, is unusual. There are also plain fun ideas: a society devoted to the perfection of the body, and a cave-dwelling culture with an imperative to carve ever more intricate carvings atop carvings, despite the intermittent collapses this causes.

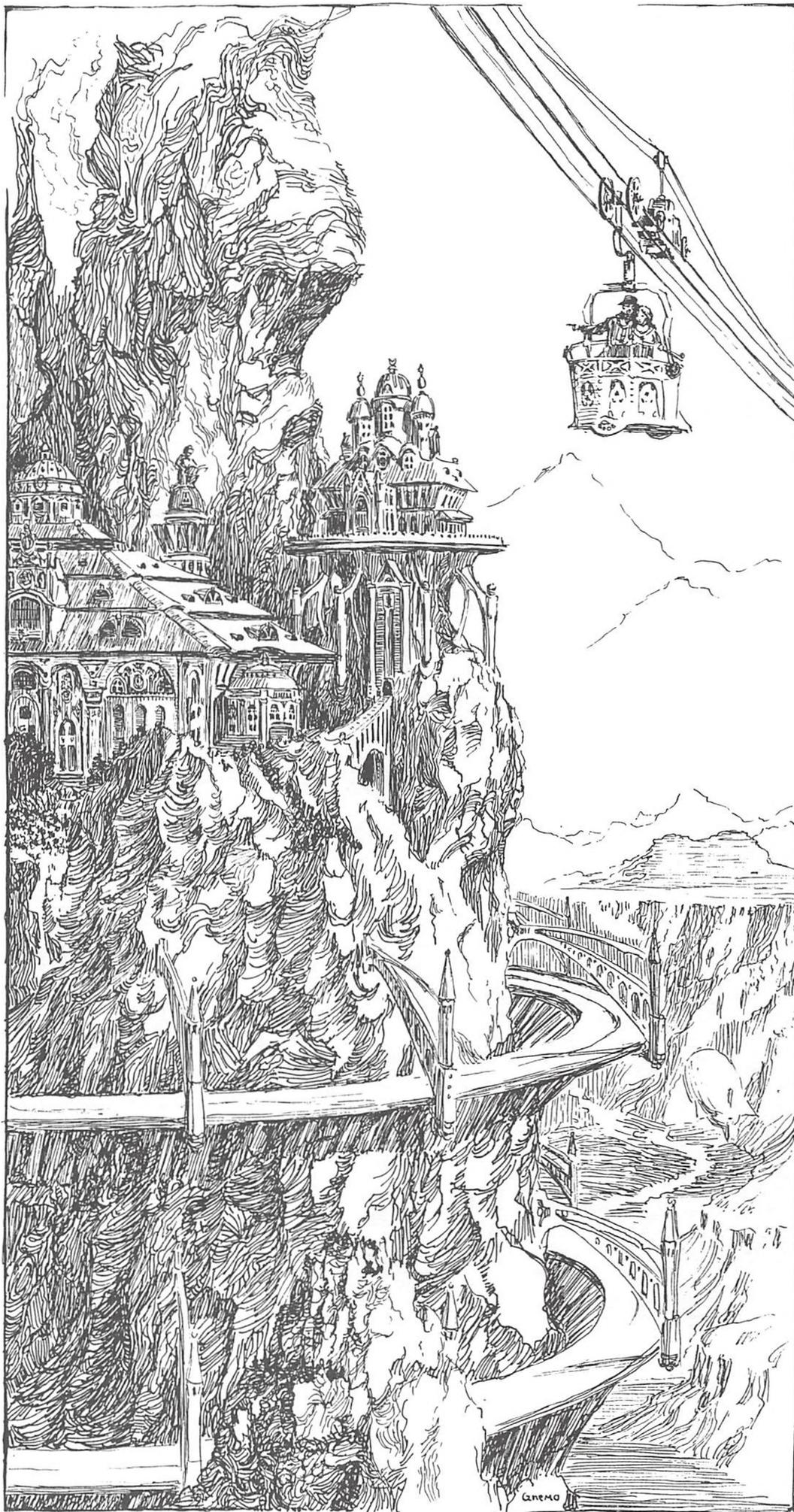
Q: It sounds like this has latitude for nearly anything that you come up with.

A: Pretty much. I keep clip boards all over the house to record ideas as they occur. Creatively, it's the richest time I've had in my life.

Paul Chadwick is best known for his comics series, Concrete.



GENEO



LAST CALL

by

TIM POWERS

Ten years ago Scott Crane quit playing poker professionally — and hasn't been to Las Vegas or held a hand of cards since.

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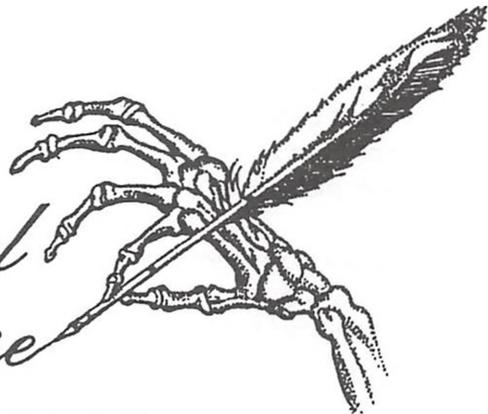
From the poker clubs of Los Angeles — through the mythic waste land of the Mojave Desert — to Bugsy Siegel's magical city of Las Vegas — Crane's odyssey leads him to one more poker game, a game that involves tarot cards and the souls of the players more than the money on the table.

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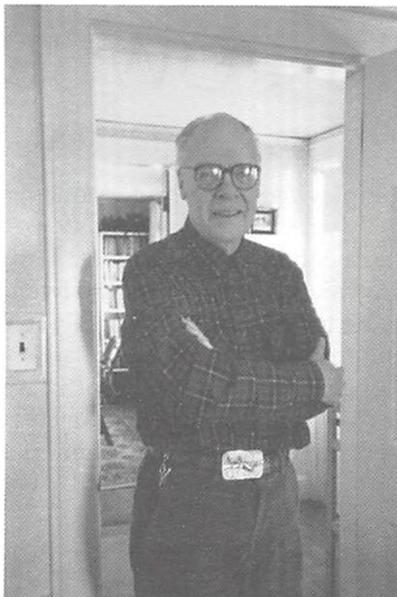
HAPPY BIRTHDAY, MR. STUBBS

—Joe Mayhew

Hal Clement is very fond of reality. So much so, that when he writes fiction (unreal stuff), or science fiction (very unreal stuff) he makes it take place in as real a place as it can. Thus, the science in his fiction is real down-to-earth chemistry and physics, even when the planet is as different from Earth as any hard SF writer can imagine. Thus his protagonists usually solve their problems with scientific knowledge (sometimes hard-earned), rather than facile Mage Power or Vast Fortuitous Foofram.

When Lester Del Rey came up with what he thought was a very un-Hal Clement project, to write a hollow-planet story, Harry Stubbs took up the challenge. He produced detailed statistics on the physics of how such a planet would need to work, devised a nearly plausible origin and stability for the planet, and worked out the planet's geodynamics down to every 20 meters. The printout which resulted was a thick slab of facts and data. Then he sat down to the fun of working out a first-rate tour of the place with characters whose very biological natures would help to develop both the story and the reality of this novel, *Still River* (Del Rey, 1987).

Unfortunately many knee-jerk critics disdain Hal Clement's books as 'Hardy Boys in Science and Space,' didactic tales for the "YA" crowd. They rule that he's only for kids because he usually does not spend a lot of time on erotic encounters, neurotic analysis, psychotic behavior, or trendy mysticism. If that's what you mean by "Adult" books, OK, he doesn't write "Adult" books. However, he does write for people with the intelligence and maturity to follow real problems through to real solutions. While it is fair to say that most of his stories would make great reading for a bright adolescent, it is equally fair to say they're darn fine reading for a bright adult. He actually delivers the goods. He doesn't try to diddle the reader with sexual flim-flam, gratuitous chase scenes, pretentious universe saving, or supernatural anything. He simply sets up the



problem and with loving care and a sense of fun, brings you to the resolution with a sense of adventure more akin to mountain climbing than to video games.

Perhaps there ought to be a sub-genre apart from "Hard" to describe Hal Clement's stories and books. "Hard SF" seems a cold, forbidding name for the earnest, good-humored and sensible stories of Hal Clement. Perhaps 'HAL SF' ought to be put on the spines of books like his. In a day in which so much being published as SF tends toward fantasy, some fair warning ought to be there for the reader that here is something different, not to be judged by main-

stream Pop-fiction values or the University LitCrit Catechism. The spine note 'HAL SF' should tell the reader, "Don't expect to get involved in the protagonists' angst, just lean your mind into the problems he finds outside himself, and how the wonder and complexity of this real universe can be touched, understood and used to overcome the one great challenge to mankind: ignorance.

Harry Stubbs was a Pilot in WWII with 35 bombing missions to his credit. Somehow, when you look at his pleasant, matter-of-fact face, you don't see the War Hero. I think you do see the face of a man who enjoyed his experience of teaching for around 40 years at Milton Academy, of working with the Boy Scouts and of writing for the fun of it. He's a man who speaks his mind, but with tact and good humor. An example would be the button he sometimes wears that says "Even Klingons don't smoke in elevators."

He's good in a sing-along. Hal knows an amazing amount of Gilbert & Sullivan, as well as Welsh folk songs...in the original Welsh. Here is a man whose name is well known in Lancaster, PA, Volgograd, Russia, Boston, MA or Scheveningen, Netherlands—or any other place likely to have an SF Con. Here is a writer who actually seems to like us, because, in the best sense of the word, he is a Fan.

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ANOTHER VIEW OF HAL CLEMENT

—Nicki Lynch

Fifty years is a long time, especially in the twentieth century. Fifty years ago, the atomic age was three years away, the first computer was just being built, and no one even dreamed what changes Sputnik would bring.

For fifty years, mild-mannered science teacher Harry Clement Stubbs has engaged our imagination under his literary pseudonym, Hal Clement. His stories, starting with "Proof" in 1942, have helped define the standard for "hard" science fiction. The *Science Fiction Encyclopedia* says of his fiction: "From the first, his work has been characterized by the complexity and compelling interest of the scientific (or at any rate scientifically literate) ideas which dominate each story." Among his novels are *Mission of Gravity*, *Close to Critical*, *Star of Light*, *Needle*, *Eye of the Needle*, *Iceworld*, and *Cycle of Fire*.

One of my first and still most memorable experiences in fandom was when I met Hal Clement at the 1978 WorldCon in Phoenix. He was (and still is) congenial, friendly, and highly accessible for a "Big Name Author." He even agreed to do an interview for the local clubzine I was doing at the time.

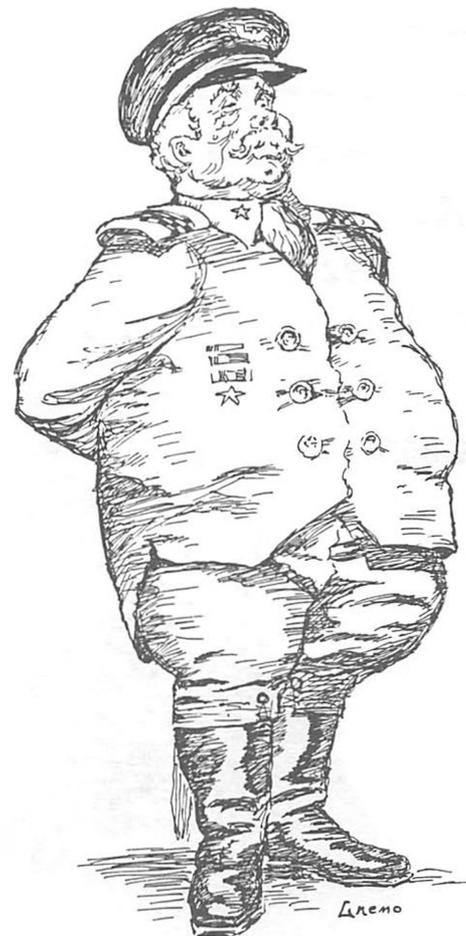
I suppose I asked the same questions that every neo asked, but the answers were from a professional. He considered *Mission of Gravity* his most important work and his personal favorite. When asked about research, he gave the answer that would be expected from anyone who'd read his books. He does quite a bit of research, especially in a complex book like *Mission of Gravity*. For that, he "poked around" with the idea for several years before the story was actually written. In those days, some was "slide rule work" as well as "book work" to find the right formula. (Nowadays, I suppose he uses a computer.)

No longer a neo, if I were doing the interview today, I'd ask about his fannish activities and about "Easy Hoffman," the character who appeared in his novel *Star of Light*. Was she inspired by fan Lee Hoffman? I'd also ask about his hobbies, photography and painting, and his role in the Stranger Club, the first fan organization in the Boston area. And I'd ask about his interest in introducing children to the wonders of science.

But you can ask him yourself. Hal Clement is easy to spot at a con. He's a *little* older than most neo fans, wears a suitcoat, and usually has a camera or two around his neck. He walks rapidly around the con, but always has time to stop and sign a book or chat with a young person.

During the fifty years that he has been writing hard SF, the world has changed considerably, but his writing still has the hard science which is getting harder to find. His style has matured through the years, but his deep understanding of science and a good story is a constant.

So, happy fiftieth anniversary, Mr. Clement! And here's hoping you'll continue to entertain us with your unique interpretation of that sense of wonder for many more years to come.



WELCOME TO THE DISCLUB

—Joe Mayhew

The DisCave (1987-91), back at our old hotel in New Carrollton (Whatever name you chose to remember or forget) was our attempt to refocus DisClave's C-640 tradition of hospitality. Evan Phillips and his elves worked a Cinderella transformation on the Hotel's Underground Exhibition Hall each year. Only those there at the beginning or after it was dismantled knew what a miracle was wrought.

This year we are also in an Exhibition Hall, but with a new set of problems. We hope we have been able to carry on in Evan's tradition to provide a gracious, attractive and fannish place to use as your home base during DisClave. It's just across the hall from nearly everything else, and will be open during most of DisClave's hours of operation.

We want our DisClub to be a good place to relax, meet people, sit and talk with friends, participate in some of our quiet activities. We provide some tables for gamers, and we also have a "Cartoon Torture" (Pictures are provided to which you are invited to add something of your own). In addition to the all-day soda and munchies, Bheer will be available between 8:00 PM and Midnight to sober DisClave members who can show us legal proof, as we serve them, that they are 21 or over. We hope you'll join us there, and perhaps pitch in and help us host it.

WHAT IS THIS LARP THING ANYWAY?

—Terilee Edwards-Hewitt

"**Larp! Larp!**" "Sounds like a baby bird," said a DisClave con chair at an organizational meeting.

Instead, on Saturday and Sunday of DisClave you will likely see people talking secretively, wearing strange clothes, and talking as if they were other people. What are they doing?

They are participating in an interactive literature event. Also known as live action role playing, interactive literature events are a fun mix of improvisational theatre, make-believe, and table-top role playing games. Interactive literature events can involve as few as 10 or as many as 150 people. Some make use of computers or props to help create the environment of the game, while others rely solely on the skills of the players. This year DisClave is host to "Gilbert & Silicon," a live action interactive literature event set in the world of the operettas of Gilbert and Sullivan. Pirates, modern Major-Generals, and school girls abound!

The participants are both the directors and the actors. The game writers are responsible for creating the game. They set the world and situation for the

characters to experience. At the start of the game, each player is given a character sheet. This tells them who they are, what they are trying to do, and why. They may also be given other information such as rule booklets, item cards (which represent objects that couldn't be carried around normally—like a pirate ship!) and explanations on how to use special abilities. The main point of the game is INTERACTION (thus the name Interactive Literature). In character, you talk to other characters to trade information, gossip, or buy and sell secrets; you do your best to "be" someone else. Only by talking to the other characters can a player complete their game goals or objectives. The result, whether drama or comedy, noble motives or ruthless backstabbing, is always a lot of fun.

There is a national organization of people interested in interactive literature called The Interactive Literature Foundation. The I.L.F. is a non-profit arts and education networking organization that promotes interactive literature in all its forms, and provides information to members about upcoming events. For more information about the I.L.F. and to find out about upcoming events, write to: The I.L.F. PO Box 196, Merrifield, VA 22116.



G. GARDI



LATE NIGHT AT DISCLAVE

DANCING (FRIDAY)...

There will be a Jitterbug Workshop on Friday night in the Georgetown Room. Come out and teach your bug to jitter!

AND A BIRTHDAY PARTY FOR HAL,

Harry Clement Stubbs' civilian birth date, May 30th, often coincides with the Memorial Day weekend, the traditional weekend for Disclave. Now, we wanted to do something special for his 70th birthday this year. How-some-ever, The Astronomer Federal has plotted the 1992 Memorial Day a whole week ahead of Hal Clement's Birthday. Still, that hasn't stopped us. You see, our convention is "Inside The Beltway" (Moreover, it's actually in the District of Laputa this year!) Since Disclave is run by Federal Barnacles and Others Who Understand Gummit Calendars, we have decided to observe the 70th anniversary of the birth of Harry Clement Stubbs on the Bureaucratically Correct weekend: OURS. So we're Federal Holiday Observance party for Hal Clement in our DisClub at 8:00 PM on Friday, May 22, 1992 at 8:00 PM in our DisClub. Perhaps you'll think of some way you can help make it a special occasion.

AND SINGING...

This year, DisClave is proud to present three nights of Filksinging. Filking will begin at 9 p.m. on Friday, Saturday, and Sunday nights in the Military Room (where the Readings are during the day) and will run until the official close of DisClave activities at 3 a.m. On Saturday night, there will be a special filk concert at 9 p.m.; check your pocket schedule for details. DisClave filking is in the traditional Bardic mode (with more than a touch of chaos for all you Libertarians out there). If you've never been to a filksing, but always wanted to find out what all the fuss is about, here's your chance. New voices, ideas, and musical instruments are always welcome. Refreshments will be available from the DisClub for thirsty filkers.

AND MORE DANCING (SATURDAY),

One word describes this event: MUSIC. However, within the event there will be several different styles. Thus, the following schedule has been set for the dance on Saturday Night.

First hour: Music from the 1940s, '50s, and '60s.

The rest: Progressive dance music (new wave, industrial, rock and roll).

Best of all, the DJs (Katherine and Terilee) make a promise—No microphones. We won't talk over the music. Enjoy. Ciao!

AND FILMS...

What is it about Science Fiction and film that is so fascinating? So much so that over the past two decades, many of the top-grossing and talked-about films have been in the genre of Science Fiction and Fantasy. Witness the fantastic popularity and money-making ability of such films as "Star Wars," the various "Star Trek" films, and "E.T.—The Extraterrestrial."

Movies of this variety reflect man's desire to go where he has not gone before, to do what he has not done before (or yet?). Through the magic of film, he now has the ability to explore this realm of the unknown.

Over the years, we have striven to put together a varied program encompassing a wide range of subjects, including animation, science fact and, fiction, fantasy, and horror. It is hoped that our efforts this year will be as enjoyable for all. This year's program will include various classic and modern-day films of interest to science fiction and fantasy fans, as well as a program of up-coming Summer attractions on Saturday evening before the Main Feature.

So, stop in and visit with us for a while this weekend, and join us for your own personal journey into the unknown.

AND STILL MORE DANCING (SUNDAY)!

There will be a vintage ballroom dance (like the one held at this year's Balticon) on Sunday night in the Georgetown Room under the tutelage of the Civil Chorus. Elegant dress is suggested.

THE WSFA WAY

—Tom Schaad

Just what is WSFA? That depends on who you talk to. A lawyer might tell you "WSFA is a 501C3 tax-exempt social organization chartered in the State of Maryland for the purposes of..." A psychiatrist might describe it as "a collection of individuals from divergent economic, cultural and psychological backgrounds brought together by a common interest." My own definition is a little simpler—the Washington Science Fiction Association [WSFA] is made up of people who have an interest in science fiction and fantasy, and who like to get together and socialize with other people who share their interest.

I first found out about WSFA when I moved to Washington, D.C., in the summer of 1976. I had been a regular reader of science fiction and fantasy since grade school, but had never known there were clubs around the country where people got together on a regular basis to talk about it.

I have to admit to being hooked after attending my first meeting. Here was a chance to talk to people who were as interested as I was in the genre. This was enhanced by the fact that the people I met were the kind you just like to be around: intelligent, interesting, with strongly held and clearly stated opinions on life, the universe, and the merits of the latest Zelazny novel.

WSFA had been around for a long time before I got to town, long enough to have held numerous DisClaves and two World Science Fiction Conventions (Discon I and II). In all that time, it seems to have always had a relaxed, welcoming atmosphere. WSFA meetings are a place where, if you were a stranger, you could go and feel comfortable in a relatively short period of time. There are no formal requirements you have to fulfill to go to a meeting other than finding out when and where they are being held. Some people come to a few meetings and find out it's not for them. Others become regular attendees. It's all a matter of taste, I suppose.

You're reading this in the DisClave program book, which means you've already attended your first WSFA gathering—although this four-day marathon party held at a local hotel should in no way be confused with the much smaller, much quieter, *much shorter* meetings held twice monthly at the homes of some of WSFA's members.

If the above idyllic description (remember this is being written by one of the converted) has you interested in WSFA, chat up some of the people working on the staff of the convention. The odds are that they are WSFA's, and they'll be happy to tell you more about it. The worst that can happen is that you'll meet a fan you hadn't known before, and isn't that what conventions are all about?



THE DOLL'S HOUSE

—Avedon Carol

It was with some trepidation that I phoned the number someone had given me to find out about the science fiction convention (Discon II) I'd heard was going to be in Washington soon. It was Dolly Gilliland who picked up the phone, answered my questions, and convinced me that I'd like to come to a smaller, local convention first (Disclave '74)—so I'd know some people before getting lost in the much bigger Worldcon. And then she convinced me that, for similar reasons, it would be a really good idea if I would come to the WSFA meeting, which, it just happened, would be at her apartment that Friday. I think I started to love her from the moment I first heard her voice—she was so enthusiastic, so welcoming—and when I arrived at her place that Friday evening, she made me feel right at home.

Dolly had a knack for finding out what people could do and, as Alexis put it, "point them in the right direction." She found out I could sing and ham it up, and she had me in Alexis' latest musical, "2001: A Space Opera," before I knew what was happening. And she introduced me to every interesting person or thing she came across, from restaurants to well-known newscasters to thrift shops to parks. Dolly seemed to be perpetually tripping on all of the amusing things the world had to offer, and she could transform a walk through a park into a journey of discovery. "Look at this rock!" she would say, marvelling over the iridescent veins gleaming in an enormous hunk of stone, and made the world look new for you.

If there was work to be done, Dolly way out-classed Tom Sawyer, I'll tell you. When she and Alexis had to leave their building in Washington, she not only got half of WSFA to move them to Arlington, but made it seem like a holiday trip. She was so well-organized that we didn't have to think about it; we just followed her directions and joined the adventure. And damn, it was fun! Which is as it had to be, since, as Doll had made clear, it was our house, too—they had chosen it with us in mind.

Dolly welcomed us into her home, organized all sorts of delightful projects for us, and was always available to play the piano, too. She held Seders and made us decorate her Christmas tree and sing "Solstice Susans." She once wrote a regular fanzine review column called "The Doll's House," she worked hard on a long string of Disclaves and other local conventions, and was the brains behind the outfit a good bit of the time. She thought she wasn't a "real" fan, until we pointed out that she was everything a fan should be.

It is perhaps a mark of just how wholly alive Dolly was that, although she had been ill as long as I had known her, I was completely shocked when I learned of her death. It was simply inconceivable to me that anything could overcome Dolly's enormous energy.

There's not much doubt of how much that energy meant to Washington fandom. In a recent letter to me, Walter Miles described Dolly as "someone who made a point of meeting pretty much every new person who came to WSFA, and generally mixed people in and tried to help them have a little fun." She did all that and more for me, coming into my life at a time when I desperately needed exactly that magic that was Dolly's special talent. She was almost a second mother to me for nearly half my existence, and I think she helped to make me into a better human being. In the seven years that I've lived in London, I have very much missed her surprise visits, sudden exclamations, and impromptu dinners, and I was truly looking forward to seeing her this year, in "our" house, and at Disclave.

Someone recently said to me, "Disclave just won't be the same without her," but you know, that's wrong. You see, Dolly Gilliland really did bring magic to WSFA, to Disclave, and to our lives. She made even the small, everyday things seem special. Without her, our world and our days will be all too much "the same."

PREVIOUS DISCLAVES

DATES	SITE	GUESTS	CHAIR	ATTENDANCE	
1950	4/30	Wardman Park ¹	Willy Ley	Bob Briggs	75
1951	4/29	Statler	Sam Moskowitz	Bob Briggs	23
1953	3/22	Statler	"Proxycrave" (letters)	Bob Briggs	22
1958	5/10-11	Arva Motel	None	Bob Pavlat	65
1959	5/15-16	Diplomat Motel	None	Bob Pavlat	?
1960	5/20-21	Diplomat Motel	None	George Scithers	?
1961	5/12-13	Diplomat Motel	None	George Scithers	40
1962	5/12-13	Diplomat Motel	None	George Scithers	32
1965	5/7-8	Howard Johnson's, Wheaton	Chris & Sam Moskowitz	Banks Melbane	83
1966	5/13-15	Diplomat Motel	Roger Zelazny	Banks Melbane	99
1967	5/12-14	Regency Congress	Jack Gaughan	Jay Haldeman	?
1968	5/10-12	Regency Congress	Robert Silverberg	Jay Haldeman	?
1969	5/9-11	Skyline Inn	Lester Del Rey	Jay Haldeman	?
1970	5/15-17	Skyline Inn	Murray Leinster (Will Jenkins)	Jay Haldeman	?
1971	5/28-30 ²	Shoreham	Terry Carr	Jay Haldeman	?
1972	5/26-28	Sheraton Park	Ben Bova	Jay Haldeman	?
1973	5/25-27	Sheraton Park	Gardner Dozois	Jay Haldeman	?
1974	5/25-27	Sheraton Park	Kelly Freas	Alexis Gilliland	284
1975	5/24-26	Sheraton Park	Gordon Dickson	Alexis Gilliland	360
1976	5/28-30	Sheraton Park	William Tenn (Phil Klass)	Alexis Gilliland	675
1977	5/28-30	Sheraton Park	Joe Haldeman	Alexis Gilliland	850
1978	5/26-28	Sheraton Park	Bob (Wilson) Tucker	Alexis Gilliland	1005
1979	5/25-27	Sheraton Park	Roger Zelazny, Michael Whelan	Alan Huff	1485
1980	5/23-25	Hospitality House	Spider & Jeanne Robinson	Tom Schaad	?
1981	5/22-24	Sheraton National	Isaac Asimov	Alexis Gilliland	1400
1982	5/28-30	Sheraton National	Elizabeth Lynn, Tom Miller	Jack Chalker & Eva Whitley	?
1983	5/27-29	Marriott Twin Bridges	George R.R. Martin, Jack Gaughan	Alan Huff	1100
1984	5/25-27	Sheraton Inn Northeast	Connie Willis, Paul Yurek	Jane Wagner	900
1985	5/24-26	Sheraton Inn Northeast	Ed Bryant, Bob Walters	Michael J. Walsh	?
1986	5/23-25	Sheraton Inn Northeast	William Gibson, Steve Stiles	Jack Heneghan	?
1987	5/22-24	Sheraton Inn Northeast	Gene Wolfe, Barclay Shaw, Chick Derry	Joe Mayhew	1350
1988	5/27-29	Howard Johnson's ³	Barbara Hambly, Jim Burns	Tom Schaad	1350
1989	5/26-28	Howard Johnson's	Lucius Shepard, J.K. Potter	Michael J. Walsh	?
1990	5/25-27	Sheraton Greenbelt ⁴	Mike Resnick	Eva Whitley	1300
1991	5/24-27	Sheraton Greenbelt	Lewis Shiner, Alicia Austin	Peggy Rae Pavlat	1200
1992	5/22-25	Washington Hilton	Pat Cadigan, Tom Kidd	Michael J. Walsh	?

¹The Wardman Park became the Sheraton Park; also the site of Discon II.

²When Disclave moved to Memorial Day weekend, it gained an additional night to "dead dog."

³Formerly the Sheraton Inn Northeast.

⁴Formerly the Howard Johnson's/Sheraton Inn Northeast.

Disclave 1993

May 28-31, 1993

Guest of Honor
Katherine Kurtz

Registration

Attending:

\$20 until December 31, 1992

\$25 until April 30, 1993

\$30 at the Door

Childcare:

To be announced.

Disclave '93

c/o John Sapienza

PO Box 677

Washington, DC 20044-0677

Make Checks Payable to: DISCLAVE '93

Tentative Location

The Washington Hilton and Towers

1919 Connecticut Avenue

Washington, DC 20009



The Sword in the Cookie

