

2008 PHILCON

Tim Powers • John Picacio • Scott Christian Sava • The Chromatics



The 2008
Philadelphia
Science Fiction
Convention

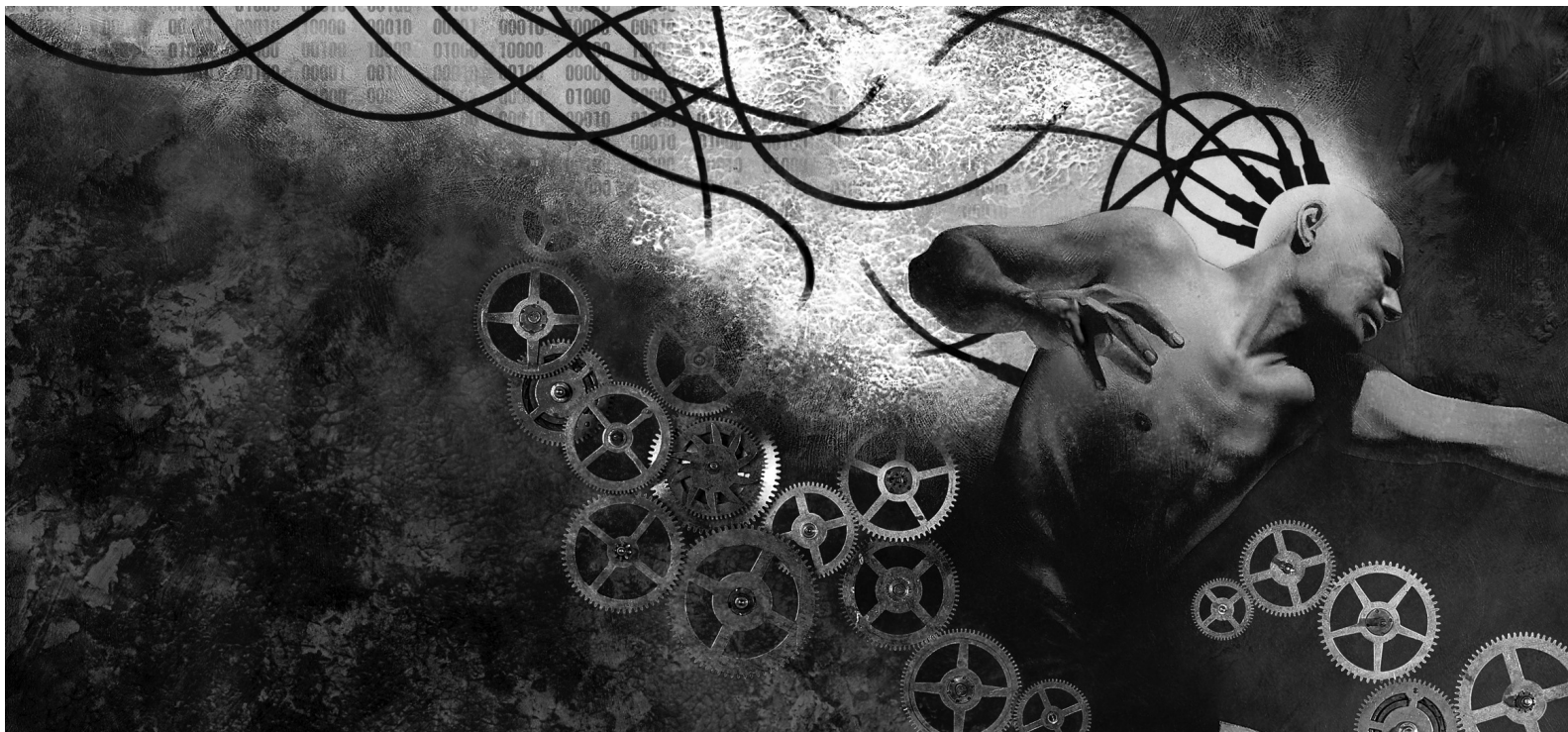


The Dreamland Chronicles comic inside

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Philcon 2008

72nd Anniversary of the Philadelphia Science Fiction Conference



Principal Speaker:

Tim Powers

Artist Guest of Honor:

John Picacio

Special Guest:

Scott Christian Sava

Special Musical Guest:

The Chromatics

November 21-23, 2008 • Crowne Plaza Hotel, Cherry Hill NJ

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MARCH 20 – 22, 2009

AT THE HILTON RYE TOWN
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Dave Freer

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Mercedes Lackey

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Fan Guest of Honor
Leigh Grossman

Membership Rates:

Adults

Until February 14, 2009 \$45

February 15, 2009 - At the door \$55

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Until February 14, 2009 \$15

February 15, 2009 - At the door \$25

See our website for discount rates.

Group Rate!! Groups of 10 or more who register at the same time get \$10 off per membership! All memberships must be purchased at the same time.

Mail check or money order to:

Lunacon 2009

PO Box 432, Throggs Neck Station

Bronx, NY 10465

Membership rates good through dates listed.

Memberships mailed in must be postmarked by February 14, 2009.

LUNACON WILL FEATURE:

ANIME!

ART SHOW!

GAMING!

DEALERS ROOM!

MASQUERADE!

Hotel Rate - \$132

Single/Double/Triple/Quad

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www.lunacon.org
info@lunacon.org

Lunacon is hosted by the New York Science Fiction Society, a 501(c)3 non-profit corporation.

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On the cover

Wraparound cover illustration for Robert Silverberg's SON OF MAN (Pyr), ©2008 John Picacio.

“Robert Silverberg’s SON OF MAN is one of the trippiest books I’ve ever encountered, and for many Silverberg fans, it’s one of his finest works to date. I listened to Jimi Hendrix’s ELECTRIC LADYLAND over and over while making this wraparound cover illustration. This past June, Pyr released a new edition of the classic novel with this new cover and a fresh-new package.”

- John Picacio



Chair

You Just Had to Be There

Welcome to Philcon 2008. The committee and staff have worked hard to make this conference a fun and interesting experience. We are beginning a new chapter in our story with a new location, which will be our home at least through 2010. There will inevitably be some changes due to our new space, but the nature and purpose of Philcon, our reason for being is not changing and we hope it never will.

About a year ago I overheard someone saying that SF conventions, and other types of events, are becoming obsolete since the internet offers everything people used to go to conventions for. I could not disagree more. Seeing a great work of art on television or in a book cannot compare with standing in front of it. Live music loses quality going through even the best speakers. Does anyone really feel that watching their favorite musicians on YouTube is as good as being at the concert?

What can you get from Philcon that can't be experienced at home with a computer? How about: hearing your favorite writers reading their own works; speaking in the voice of their characters. Seeing works of art by the best artists in the field up close, in true color, without pixilation. The gestalt of all the art in the art show. The dealer's room, where you can try on, try out and browse through things you might never otherwise know existed. Singing along in the filk room. Learning a new game in the gaming area. Participating in discussions, and Q&As with real people that you can see and who can see you – no need for emoticons. Hearing about the new writers, new ideas, new science discoveries that you might never come across amongst the vast sea of information on the internet.

And most important of all, the chance to be with your fellow fans, to socialize, dine, game, talk, sing and have fun with others of our own kind! Conventions are social events where we catch up with old friends and meet new ones. Can texting and emails and instant messaging really equal intimate conversations late into the night in the con suite, solving the mysteries of life the universe and everything? Of the impassioned debates over the merits of our favorite authors, books and movies? Of the talk and laughter around the table at dinner expeditions? What video can compare to the excitement of being there with hundreds of others at the masquerade as the lights dim and the MC steps onto the stage? And no website, podcast or video will ever be the same as seeing, hearing and interacting in the real world with writers, artists, editors, scientists and fans.

I attended my first Philcon in 1977 and was hooked, for all the reasons I have discussed. I have been to most of the Philcons since. You see and do things at conventions that you can experience nowhere else, including some that you would never expect. Philcon has had great authors talk about how they write. Fantastically talented artists demonstrate their creative processes. Award-winning costumers sharing their secrets. One year there was a fusion machine actually making hydrogen into helium. (You could see the glow.) Best of all Philcon has people, who can become the friends you will treasure for a life time.

Philcon 2008 will have some pleasant surprises, by intent.

We couldn't tell you about them in advance, or they wouldn't be surprises! Philcon in 3D is just one of our ideas for fun that we have planned. Along with providing all the things that Philcon members expect, our goal is that you'll want to tell your friends, "You just had to be there!"

Have a great Philcon!

Mark Trebing
Chair, Philcon 2008

From the President

My name is Rock Robertson and I am the president of the Philadelphia Science Fiction Society, the parent organization of Philcon. On behalf of the society, Thank you for coming to Philcon 2008.

The Philadelphia Science Fiction Society, or PSFS, was founded in October 1935 as an offshoot of an earlier club. The first Philcon was held one year later, indicating an initial focus on the social aspect of science fiction fandom. As one of the oldest literary science fiction societies in America, PSFS has held monthly meetings continuously except during World War II. Since then, the meetings have been uninterrupted, as have the stream of great speakers who have appeared at PSFS meetings.

While PSFS focuses on literary science fiction, we also love fantasy and horror, and we keep a close eye on emerging media, as our favorite stories are converted to films, animations, anime, television shows, and all other forms of storytelling. We have a monthly book discussion group and an annual Hugo Award panel. PSFS also sponsors the Philip K. Dick Award, for Best Original SF Paperback, given at the Norwescon convention.

We have also developed strong ties with local conventions (such as ZenKaiKon and Fairiecon) and fannish groups (Phillygeek and Phillyfantastic). PSFS members also gather to attend special events and promote Philcon in the local area. Most often gatherings are followed by a group meal, a great way to get to know your fellow enthusiasts.

Meetings are generally held in the University City area of Philadelphia, usually on the 2nd Friday of the month, a business meeting followed by a guest speaker. After the meeting, an informal meal at a local diner. Yes, we love to have that communal meal!

In closing, please come to a PSFS meeting if you are in the local area and check us out. Go to our website at www.psfs.org for times, speakers and the meeting place. If you're not from the local area, thank you again for your participation in Philcon 2008 and please come back next year for even more fun!

Rock Robertson
2008 PSFS President

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FUTURE = HERE

PHILCON 2009

authors * panels * artists * dealers * costumes * food

timeframe: November 20-22 2009

epicenter: Crowne Plaza Hotel

Cherry Hill New Jersey USA

Guests To Be Announced

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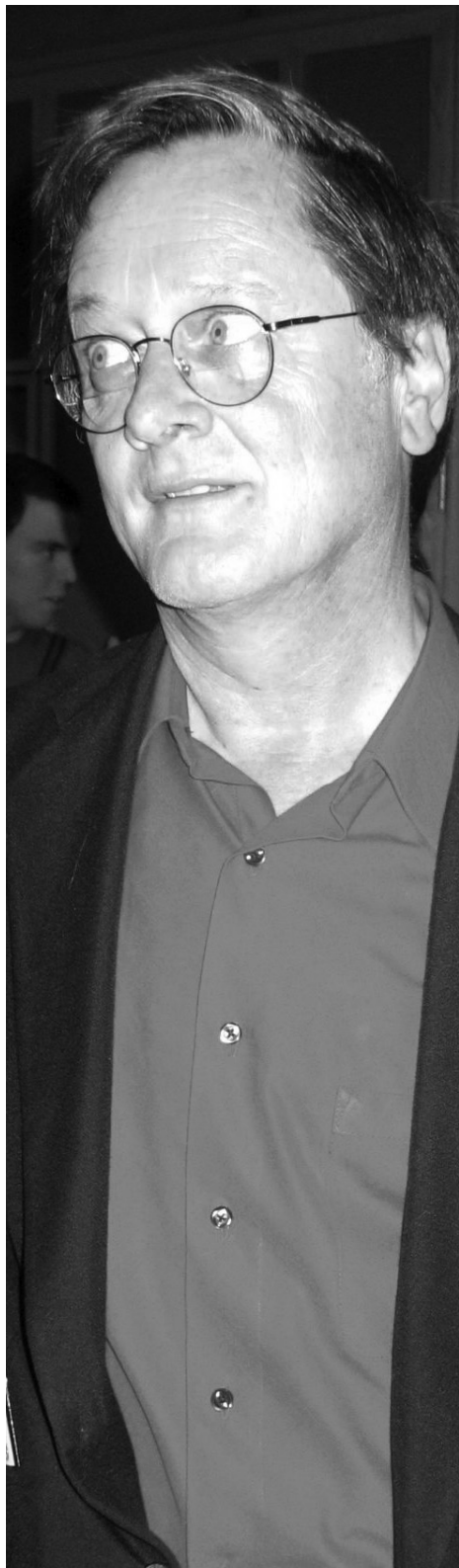
Children's Programming Track: Bring Children

Special Events: Bring sense of Wonder

Online Information: WWW.PHILCON.ORG

Tim Powers

www.theworksoftimpowers.com



Tim Powers in Brief

by Jim Blaylock

Tim Powers, born in Buffalo, New York, fled the cold northern winters as a child and grew up in the wilds of suburban southern California. His first book, *The Skies Discrowned*, was published in 1976, when Tim was 25 years old. Since then he has written many novels that are published around the world, translated into far-flung languages like Finnish and Serbo-Croatian. His most recent novels, *Declare* and *Three Days to Never*, spent several weeks on the Los Angeles Times bestseller list. According to Dean Koontz *Three Days to Never* is “a swift, colorful pursuit of the truth visible to those with humility and a sense of wonder,” and according to *The New Yorker*, the book “orchestrates reality and fantasy so artfully that the reader is not allowed a moment’s doubt...” To my mind, both of those statements are profoundly true about all of Tim’s work, and over the years he has won (among other awards) the coveted Prix Apollo literary award in France as well as the Philip K. Dick Memorial Award for his novel *The Anubis Gates*. In addition to his celebrated career as a writer, he has taught creative writing classes at Cal State San Bernardino, Redlands University, UC Riverside, and Chapman University. For nearly ten years now he has been Master Teacher in the Creative Writing Department at the Orange County High School of the Arts, where he teaches novel writing and poetry, among other subjects.

Tim Powers Over the Years; Not so Brief

Boswell once suggested to Johnson that, “We grow weary when idle,” to which Johnson replied, “That is, sir, because others being busy, we want company; but if we were idle together, there would be no growing weary; we should all entertain one another.” And that neatly expresses my own philosophy in those now-distant days when Tim and I were literature students at the university, writing our early stories and novels. Time wasn’t money in those days; and there was no want of company. Now we’re close to 60, and it’s the small things we’ve done together and the people we’ve known that

loom large in my memory.

Viki and I were married in the summer of 1972, the year I entered C. S. U. Fullerton as a graduate student. We found an apartment to rent a couple of miles from campus among the orange groves that still covered half of the town of Placentia. By the end of September, Tim and I had been introduced to each other by a mutual acquaintance, who somehow thought we would like each other because both of us wrote stories. I looked like a hippie surfer back then, and Powers looked pretty much like Powers looks today, although his hair was slightly longer and slightly less gray. (My own hair was considerably less gray.) Powers, I believe, was doubtful at the sight of me. The beach, which had become the place of my song dream, to quote *The Wind in the Willows*, hadn’t ever worked its magic on him. He wore shoes and I generally didn’t. He owned an enviable collection of Arkham House and a complete run of Amra, but I had only the foggiest notion of the genre, and he had to save me from spending a fortune on a dog-eared copy of *The Garden of Fear* when I began to develop the enthusiasm of a convert. He would skip school to head up to Roy Squires’s house to drink scotch and talk books, and I’d skip school because the wind was offshore and the sun was shining and it was a good day for the beach. He was working at Zio’s Pizza Parlor back then, right down the street from our apartment, and I was a construction laborer, driving around in an old truck, breaking up concrete and littering the cab of the truck with empty doughnut bags.

Viki and I stopped into Zio’s one night and invited Powers over to the new digs. One thing led to another and soon we were hanging out night and day, skipping school together, going down to the old Wilshire Theater to see *Roma* and *Putney Swope* and *Satyricon* and *El Topo* for the third and fourth and fifth times. Both of us, strangely and independently, could find a compelling reason to put a dwarf into nearly everything we wrote, and both of us had in our minds and our stories a sort of archetypal Blakean poet, with immense white hair and beard, who was a prototype for William Ashbless — something Ashbless himself would deny,

as he denies pretty much everything. We were cheerful students, but we meant to put the university to use in our own way, which often meant supplementing (or supplanting) classes with studies of our own — studies of the casual sort that Stevenson referred to as “hearing the band play in the gardens.”

One morning Viki and I took a look at the tide charts in the newspaper and realized that a forthcoming negative tide would expose the entire low tide zone at Bird Rock in La Jolla for a couple of hours late on a Sunday afternoon, so we roped Powers and a couple of other friends into driving the two hours south in order to slog around in search of a sucker fish or an octopus or a brittle star — just to look at them, you understand, a field trip to the tide pools. We took an immense picnic lunch along — a couple of coolers of food and drink — which we intended to eat on a rock ledge above the ocean, a ledge which looked deceptively simple to climb. We found plenty of marvels that day under the rocks — I remember being purple with sea hare ink for a couple of days afterward — but the tide started to come up when we were a hundred yards off shore, ankle deep. There wasn't much of a swell, but each succeeding wave washed through a little deeper and receded just a little bit less enthusiastically than the previous, and within a few minutes we were knee deep, slogging toward the picnic rock, where our beer and sandwiches waited. One by one we hoisted ourselves up, high and dry, Powers gallantly helping the rest of us to climb to safety, the last man out of the foxhole. “Take your time,” he said. A wave swept in, and Viki leaned heavily on Powers's shoulder as we tried to pull her up from above. He stood like Atlas, placidly smoking his pipe, the ocean swirling higher around him, up toward his chest and neck as Viki finally scrambled to safety. Thank God Powers didn't drown that day. He taught us all a lesson about grace under pressure, which Viki still uses as an example of gentlemanly behavior when it seems to her that I'm in need of an example.

Some time later Powers was faced with a different variety of natural phenomenon, something not quite so easy to put into his pipe and smoke. As I said, Viki and I were living in the El Pueblo apartment complex in Placentia, with a central courtyard with a Ping-Pong table and barbecues and a swimming pool. Now it happened that



unbeknownst to Powers, there was a dwarf living just up the way, who was a potentate of some sort in a local organization of dwarfs. Early one Saturday morning Powers stopped in for a reason I can't any longer remember. The curtains were drawn, and he and I were sitting around chatting in the dim livingroom, waiting to get started on the day's adventure, when Viki suggested he open the curtains to let a little sunshine in. Powers stood up and yanked on the cord, the curtains parted, and there in the courtyard were fifty or sixty dwarfs, and I mean fifty or sixty, playing doubles Ping-Pong, cannonballing

“He stood like Atlas, placidly smoking his pipe, the ocean swirling higher around him, up toward his chest and neck as Viki finally scrambled to safety.”

into the pool, lounging on lawn chairs, and generally hooting and hollering. Powers was literally dumbstruck. After several moments of wide-eyed paralysis, he yanked the curtains closed again, spun around, and accused us of “setting this up.” Of course we denied it, pointing out how unlikely it was that we would have (or could have) rounded up this many dwarfs on a Saturday morning, or, heaven help us, how we could have managed to pay them. Ultimately we had to run a dwarf gauntlet to the parking structure, and for weeks afterward Powers was a little bit edgy around us, darting glances into the shrubbery, looking out through the rear window now and then to see who was following. Although I'm pretty sure he no longer suspects that we manufactured the dwarf incident, it cemented in his mind the idea that these sorts of phenomena

pretty much haunted our lives and explained why I wrote the sorts of books and stories I wrote. Nothing has changed in that regard over the years.

Eventually we moved out to Santa Ana, and we moved a couple of miles away to Orange. Tim and I made regular trips out to Acres of Books (now forced out of business by the city of Long Beach after all these years). Tim introduced me to Phil Dick, which led to further adventures; Phil passed away, Tim and Serena moved out to San Bernardino; and I was a little worried that I'd see too little of him. But then the world conspired in our favor, and we put together the Creative Writing Department at the Orange County High School of the Arts, where Tim teaches poetry and novel writing, driving an hour each way into Santa Ana.

One last anecdote: Two or three years ago I called Tim out there in San Bernardino, and while we were talking, a prodigious squawking noise started up on his end. He said, “Hold on a second,” and put the phone down. The squawking redoubled in volume and intensity. There was the sound of furniture being pushed aside and books falling and random shouting. Finally Tim picked up the phone again, completely winded. “Neighbors rooster got in behind the couch,” he said. Two weeks ago it was a horse that got in — no kidding — although maybe not behind the couch.

And that's a drop in the bucket of worthwhile adventures that we've had over the years. What more can I say but that I've never wanted for company, to use Dr. Johnson's phrase, and I haven't grown weary either.

Bibliography

The Skies Discrowned

also published as *Forsake The Sky: a science fiction adventure novel*.

The Drawing of the Dark

The siege of Vienna was actually a struggle between Muslim and Christian magicians over the spiritual center of the West.

The Anubis Gates

A time travel story set mostly in 1810, featuring a brainwashed Lord Byron, magic, Egyptian gods and a werewolf.

Dinner at Deviant's Palace

a postatomic America in which an extraterrestrial psychic vampire is slowly taking over.

On Stranger Tides

18th century Caribbean; with pirates (many of them real characters, primarily Blackbeard), voodoo, zombies, Juan Ponce de Leon, and a strangely quantum-mechanical Fountain of Youth.

The Stress of Her Regard

concerning the dealings of the Romantic poets—Byron and Shelley are major characters—with vampire-like beings from Greek mythology.

Last Call

a professional poker player finds out that he lost far more than he won in a poker game played with Tarot cards two decades ago.

Expiration Date

a boy possessed by the spirit of Thomas Edison is hunted by people wanting to consume the ghost he carries.

Earthquake Weather

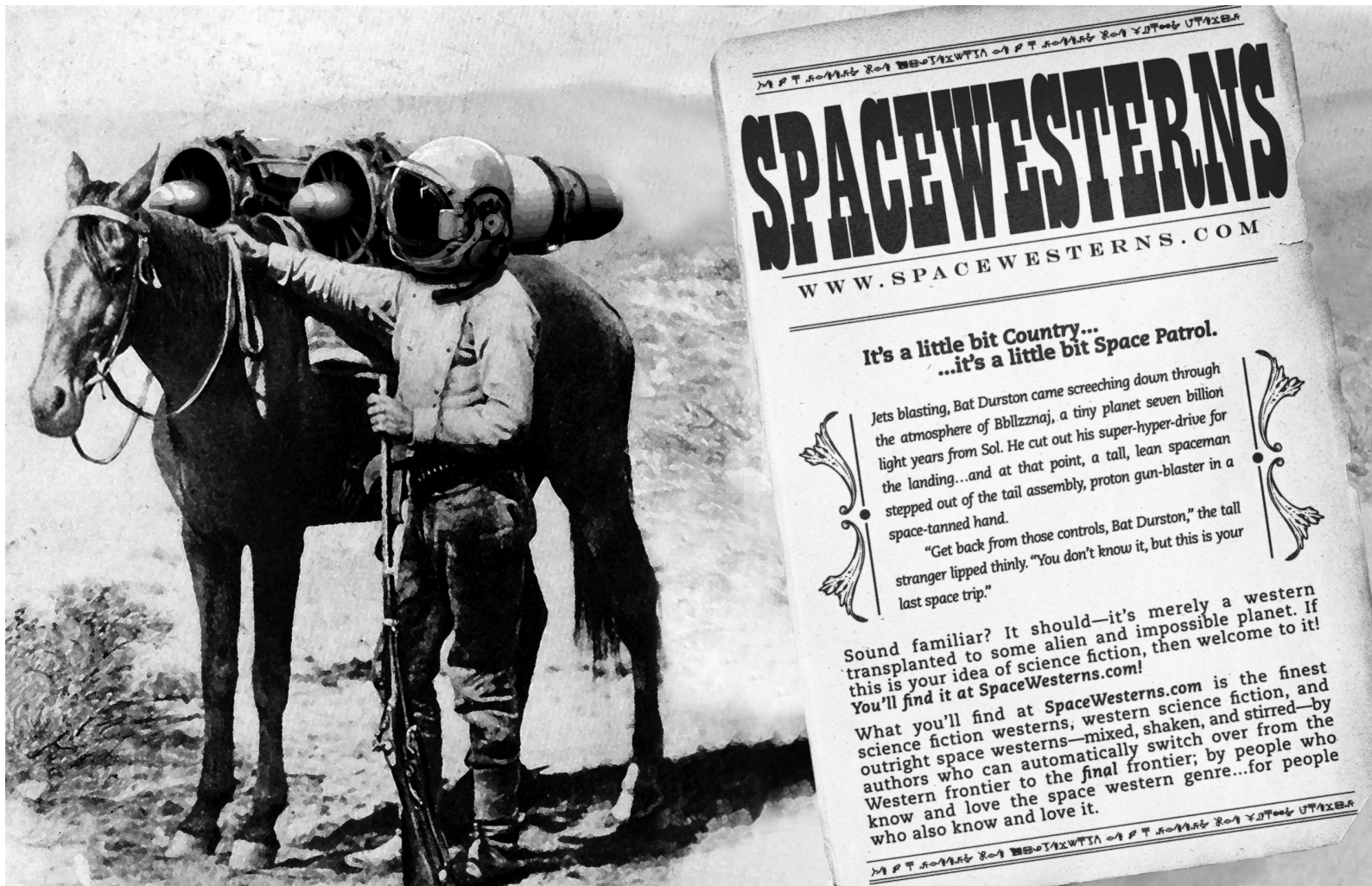
sequel to both *Last Call* and *Expiration Date*, involving the characters of both: two fugitives from a psychiatric hospital, the magical nature of multiple personality disorder, and the secret history of wine production in California.

Declare

a Cold War espionage thriller which evokes Lovecraftian horror and the *Epic of Gilgamesh*.

Three Days to Never

time travel, Charlie Chaplin, Albert Einstein, and more.



An Interview with Tim Powers, by Darrell Schweitzer

Darrell Schweitzer: Let's start at the beginning and start with when the writing bug bit you, and what happened next.

Powers: I had wanted to be a writer ever since I first read a book, which was *Timothy Turtle*, at about age 5 or so. I started reading all the kids' books, and I decided that was the neatest thing to be. I was, I think, eleven when my mom found me a copy of Heinlein's *Red Planet*. I was polarized, and soon found Lovecraft and everybody else. And then in '67, when I was fifteen, *F&SF* ran an editorial on how to submit stories. I immediately wrote what was just a retelling of a story in the same issue and sent that off to them. It got rejected, but I was real pleased with that because I had a rejection slip. *F&SF* then, and maybe still now, used the backs of magazine covers for rejection slips — so I was just very pleased to have a real rejection slip.

Ever since then, I figured you might have to do some things like work in a pizza parlor to make rent, but writing would be the main thing.

DS: Were you told at the start, as many young writers are, that you can't write yet, but have to go out and experience life first?

Powers: Luckily I never heard that, probably because all the things I wanted to write about, you couldn't experience, the Necronomicon, galactic spaceships — you can't wait until you have experienced those things. What I have always heard and dismissed is that people would say things like, "Oh, there's a catch 22. You can't get published. Writers are all products of some specialist school somewhere, and if you're not a member of the crowd, you can't get published." That always sounded like a lie to me, and luckily it does turn out to be a lie.

DS: You seem to have progressed almost immediately to novels, or did you write more short stories first?

Powers: I wrote a lot of short stories, but there were several important parts of what a short story is that I was missing. Plot. I could have interesting characters and

interesting events, but it all added up to nothing. I got to twenty pages and had 'em all die, say. Then about 1975 K.W. Jeter sold a couple novels to Laser Books, Roger Elwood's old line, and Jeter said, "Quick! These people pay very little. It's brand new. They have idiotic length restrictions. There's no competition here. You get three chapters and an outline in right now and they'll have to buy it, because they have no other manuscripts."

So I scrambled and did that, and found that novel-length — of course what they were calling novel-length was like 60,000 words — was much more comfortable and much more likely to produce a plot than my 10,000-word short stories ever were. In effect, I never went back. I still find short stories very difficult.

DS: In a way you're very lucky. There's something you see in writing workshops — have you ever taught writing workshops?

Powers: Clarion, and Writers of the Future.

DS: What I've seen in writing workshops, which is the most depressing thing in the world, is this 500-page manuscript that is completely unpublishable and you can tell for certainty by page two. There's no grasp of the most basic storytelling techniques. Now if you learn to write by writing novels, don't you think you run the risk of being bad in 500 pages in exactly the same way you could be bad in ten pages?

Powers: That's true. Certainly Clarion students are always horrified to hear that an editor can validly reject a big manuscript on the basis of reading the first page. They always say, "But that isn't fair. What if it gets good on page 5?" You tell them, "Page 5 might as well be blank, man. Nobody's ever going to get to page 5."

I guess I just always tried to imitate real good people. I can see where I'm doing Heinlein and I can see where I'm doing Leiber and a bit of Sabatini, and they were all pretty bouncy guys, getting the story moving right from the start.

DS: I myself took what I call the "coward's

way," which is that you write short stories until you sell several before attempting a novel. This way you aren't going to have a whole closet full of unpublished manuscripts? Did you have one?

Powers: Short stories, yeah. I never attempted a novel until Jeter told me about Laser Books, and frankly, I don't think my Laser Books really were good enough to be published by somebody like Ace at the time. I think they really did need the artificial greenhouse of Laser Books. The publication of them was enough to get me totally committed. I quit my pizza parlor job and quit grad school and kind of burned the ships on the shore. But I did have quite a stack of what turned out to be unpublishable old short stories, which I think I pitched in the trash one day.

“[My first story] got rejected, but I was real pleased with that because I had a rejection slip.”

DS: It seems to me though that you've taken all the big risks — by plunging directly into novels, by quitting your day job right away — and gotten away with it.

Powers: I didn't even know what I was doing.

DS: The difference between writing a publishable book and writing for a living is a profound gap. Many people never reach the second stage.

Powers: Naïveté helps. I remember when I sold my two Laser Books and I got \$1250 each. I wrote each of them in three months. I thought, okay, this'll work. You do four a year, you make five grand. It sounded totally feasible to me. As it worked out, of course, no payments are

on time, there's always delays, so I was actually living on more like two thousand a year. I can't imagine what I was eating. But luckily, after Laser Books went out of business, and after a bleak year where I had to go get my pizza job back again, I sold a book to Lester del Rey. He was a much more demanding editor and would tell you to rip the middle out of a book and fix up the beginning and the ending. At that point I was, in effect, getting real good teachers, people like del Rey.

“Frequently the population of generic fantasyland seems to consist entirely of swordsmen, wizards, and tavern wenches.”

DS: Did you have a feeling that it was an advantage to be bad in the relative privacy of Laser Books?

Powers: Yeah. In retrospect, I am. At the time I didn't know it was privacy. But, yeah, neither of the Laser Books was reviewed, except one in one fanzine. In effect I got to do the apprentice work in total obscurity. No one was paying attention at all. A whole bunch of people thought that my third book, *The Drawing of the Dark*, was my first book, and that was completely okay with me if they wanted to think that.

DS: Also you'd shifted from science fiction to fantasy at that point, and the real direction of your career was becoming apparent from your third book, not from your first two.

Powers: I think, really, fantasy was always the direction I was most comfortable with. In a way sub-divisions are always going to be arbitrary in the body of this stuff we all read and write, which includes

Heinlein and Bradbury and Kuttner and Merritt and Bill Gibson and everything. But I think in my reading and also in what I have instinctively thought of as story plots, I have always inclined more to the Bradbury/Lovecraft end of the compass than the Heinlein/Hal Clement end. Heinlein/Hal Clement is too hard.

DS: But you do something quite hard, which is writing stories based on history and historical figures, starting with *The Drawing of the Dark*.

Powers: True, but there's an advantage to that. If you write things like Tolkien, Middle Earth, you have to make up the whole world, agriculture, architecture, economy, literature, etc. But if you're setting it in an actual place that existed, all those things are already laid out. You just have to go find them. If I set a story in Italy in 1820, I don't have to make up the architecture and economy. I can dig out what it actually was, and it'll be intrinsically consistent because it did function. And you get free, without having to make them up, such great color and drama and characters. In a way it's the easier way out.

DS: I think a lot of fantasy writers find the other way to be precisely the easier way out. Of course many of the wannabes feel that they don't have to get anything right because, hey, it's all fantasy anyway. When somebody says that, I usually reply, “You're doomed.”

Powers: At Clarion sometimes I'll see this sort of wan fantasy setting, a default fantasy setting, and it's in a nondescript medieval world with lots of ale mugs in taverns and hardy aphorisms, and it's this weak-tea of Robert Howard and Tolkien, at tenth remove. There's never any question about, say, how could they have ships that go out of sight of land if you don't have good steel to make clock springs or if you don't have compasses at least? How can they have distilled liquor if they don't have any other evidence of the technology for it? How come the religions look like they would only be believed by morons? It's as if they gesture toward work that has previously been done by Tolkien and Leiber. But as a reader I am always not satisfied with that. I want the impression that the world exists beyond what's on stage. I want to think there are continents

and weather conditions and earthquakes and stuff going on, which we'll never see—which of course the best writers do imply.

DS: As an editor I know exactly what you're talking about. Frequently the population of generic fantasyland seems to consist entirely of swordsmen, wizards, and tavern wenches. There's no middle class. No one produces anything.

Powers: You forgot one type, the princess who is a healer.

DS: You can get to the point where, when the story is based on a role-playing game, you can tell where the dice have been rolled.

Powers: ((Laughs.)) Yes.

DS: There's an arbitrary turn in the plot, that doesn't come out of character or anything that's been logically set up. That's where the dice were rolled.

Powers: Yeah, I run into a lot of people who tell me, “I'm about to start writing a novel. It's based on a role-playing game I do.” I just want to tell them, I think you could get interesting characters or even interesting problems that way, but you're not going to get a plot. If the writer is aware of that, he can avoid some of the kinds of troubles you're talking about.

DS: I've always been afraid to get involved with role-playing games —

Powers: Yeah, me too.

DS: — because you use up your imagination and it's absolutely antithetical to real novel-writing.

Powers: I absolutely agree, and I think I would have a weakness for it. I have heard of some of these Lovecraft New England role-playing games and *Underground Armies*. When I hear about these things, I think, God I bet that's fun. I bet that's a real kick. But then I think, Powers, there would go everything. Instead of getting damn little work done, you'd get zero work done. And, as you say, you'd use up all your cleverness in it, you know the little neat ideas that your brain coughs out every now and then would all be gobbled up by the game. And there wouldn't be any record of it.

DS: Do you go reading randomly through literature and history until something strikes you and then write a story about it?

Powers: Yeah. I don't know that the spur to an eventual book is research until it suddenly snags me. I'll be reading something for entertainment, just random, just flipping through a book until I see an interesting picture. Then I think, yeah, that's kinda cool. Last Call, for example, was started by reading a book by John Scarne on gambling. He mentioned that playing cards derived from tarot cards. I thought, well, that's interesting, because they're both spooky in their different ways. I might be able to do something with that. So, given that much, I went on and read stuff for a year, chasing it down. But, yes, it's always some totally unexpected spur. It might be something that somebody tells me. Somebody told me once that Edison's last breath had been caught in a test-tube and saved. I thought, well God damn, isn't that weird? Why would they do that? And that turned out to be a spur.

DS: One of the advantages you've gotten from this approach is that you haven't become typed as a generic fantasy writer.

Powers: That's true, right. If you keep a bunch of random books around to trip over . . . if you have random input, you're going to get random ignitions.

DS: So how did you get to be writing about spies in Declare?

Powers: I've always been a big John Le Carre fan. I do think Tinker, Tailor, Soldier, Spy is one of the ten great books of the Twentieth Century. For a long time it was my airplane book. Any time we were flying, I'd put that in my pocket, because I knew it was really long and really good. I finally had to retire it since I was beginning to know it by heart. But Le Carre wrote an introduction to a nonfiction book about Kim Philby, the British counter-espionage chief who turned out to be a mole working for Moscow all his life. I didn't care about Philby, but I liked Le Carre, so I read the introduction, and Le Carre raised a bunch of intriguing questions in his introduction, which were not, in fact, answered by the text because, especially in the '60s, there was a whole bunch about Philby that just wasn't known. But I was thinking, well, Gee, you know, I could think of some

answers to those questions. Of course they're going to be all about dead guys and ghosts and stuff, but you know, this might be an interesting basis for a book. . . . There I was committed for a couple of years at that point.

DS: The interesting thing is that you then put the dead guys and the ghosts in, where many writers would have written a straight spy novel. So what makes you create fantasy out of this kind of material?

Powers: It's weird. Since about 1975, I really don't read science fiction and fantasy a lot. I don't keep up. People talk about the hot new writers, and I might know them socially, but I probably have not read their stuff. Up until 1975, science fiction and fantasy was about all I read. So even though I mostly read mainstream type fiction now, my thought-tracks were all laid down then, and the cement hardened. I'm now just incapable of thinking of a plot that doesn't hinge on genies or vampires or ghosts or time-travel or something like that. Non-science fiction or fantasy plots just don't occur to me.

“Lots of would-be fantasy writers are doomed because they think that things just happen in fantasy without reason.”

DS: Would you describe fantasy as a method for dealing with the material?

Powers: A method?

DS: You write about love and death like everybody else, but when you do it, the result is fantasy. Is this then a specific method for dealing with the world and with reality?

Powers: It's more of just a reflex, really. I don't ever pick it. It's just the only way I can think of to have a story occur. Therefore it does become a method, certainly.

Inevitably if I've got a guy grieving over his dead wife, say, a mainstream book would go one way. He refuses to meet anyone else, or me meets somebody else, et cetera. With me it becomes, what does your dead wife have to say about your situation? I'll keep the problem of the guy with the dead wife, but the events are going to be given science fiction or fantasy developments.

DS: Do you find that when you write this kind of fantasy, you have to get the realistic details more accurate?

Powers: Yeah. I think all fiction needs to have as much tangible details as possible, to make the reader forget that they're sitting in their living room holding a stack of pages all glued together at one edge. But I think that fantasy, especially, needs to work to convince the reader that this is all tangibly happening, because if you give the reader a moment to remember that this is just a book, they're going to think, wait a minute, this is all bogus. Dead guys don't do this. There's no such thing as werewolves. This time-travel thing is impossible at its core. I think fantasy writers, way more than mainstream, have to keep running around and waving flashlights and stuff, just to keep the reader from noticing that it's completely impossible.

In fact, because of that, I think you even have to have your magic be plausible. I think readers are sophisticated enough to catch you on bits where, maybe inadvertently you've made it implausible. Like, I'd never have an invisible man who could see. His retinas would not be stopping light, if he was completely invisible. If I ever wrote about a three-inch-tall man, I'd have to think really, really hard about how much he weighs, how much brain he can have . . .

DS: How he stays warm.

Powers: How he stays warm. Very good. When you take his surface area versus his volume, the surface area is too big. And if I had levitation going on, I'd think, what are you doing in terms of General Relativity? I always anticipate that the readers are not illiterate about this stuff, and if I just blithely have some goofy violation of physics go on, the reader's going to say, "I may indulge you for a paragraph or two, Powers, but you'd better show me what really happened there."

“All I want is that it be a totally convincing, vicarious experience that in fact is so good that you forget that it is vicarious. Anything that calls attention to its being fiction strikes me as pernicious.”

DS: Then there's the other approach where the whole situation or image becomes a sufficiently outrageous metaphor that the issue doesn't come up, as in Lord Dunsany's *The Book of Wonder*. There's an edge of the world. You can drop off. Physics are not addressed, or relevant.

Powers: Okay, that's true. When you get into a certain kind of fantasy, fairy tales, let's say, there is a kind of pre-rational logic that applies. Chesterton talks about this, how in a fairy tale, if you pick one of those roses, a princess in a far-away land will die. There's some back corner of our brain that goes, “Oh, right, of course.” If you can work to play to that part of the reader's brain, that is very good fantasy. I think of *Lud-in-the-Mist* by Hope Mirrilees, my favorite fantasy novel. I think among contemporaries, there's Kelly Link, a short-story writer. She can do that. Remember in *The Wind and the Willows* when Mole and Rat find Pan on the island? That takes a real mythic engine in your writing, which Dunsany certainly had. But I don't think I'm equal to it.

DS: I'm not sure it is even something you can do intentionally or deliberately.

Powers: Right. I think Kelly Link doesn't do it deliberately. I think that's just how she writes.

DS: There's something you can understand about it. The princess is beautiful. The

rose is beautiful. They have something in common. It makes an intuitive, dramatic sense. Lots of would-be fantasy writers are doomed because they think that things just happen in fantasy without reason. The events in the story have to make dramatic or emotional sense.

Powers: Yes, that's right. And there is a kind of myth reason. It's very hard to make a chart of how that might work, but books like Robert Graves' *The White Goddess*, which I don't think anybody could chart, gives you a feeling of almost being able to remember a beautiful, scary dream from when you were a kid. You think, right, right, I almost remember that! There is this kind of pre-articulate logic, which, as a reader I have a great time with, but as a writer, I don't think I can quite work from that level.

DS: Do you feel any inclination to go back to very early works which are written from that level, like Homer, or Irish myth, or whatever, and mine them?

Powers: Sometimes. I love Jung's idea of archetypes, that you can see some picture or situation and get this big resonance, which you can't rationally find an excuse for. You just think, what is it about this picture which has so profoundly affected me? I don't know. It's like . . . I've heard you can raise ten thousand generations of chickens in a roofed warehouse. They don't even have legends about the first generation of chickens anymore, and they've never seen the sky. But if you cut out a hawk out of cardboard, and run it on a string just under the ceiling, they all go crazy. They've of course never heard of a hawk. But there's this silhouette recognition thing in the back, back part of their brain.

We've got a lot of silhouette recognition things in the backs of our brains. And sometimes I have found a situation that strikes me as affecting in that way, and simply grafted it into a book. There was a section of T.S. Eliot's “The Journey of the Magi,” about finding a temperate valley below the snow-line. There was the sound of a mill-wheel in the darkness. We found a room with vine-leaves over the lintel. It goes on and on, and you get the feeling that something is going on mythologically. God knows what, but especially that mill-wheel pounding in the darkness. Something's up here. So I just

grafted that scene whole into *The Drawing of the Dark*, in hopes that it would affect the reader there the way it had affected me in the Eliot poem, and God knows whether it did or not, and God knows what the actual effect was, but, yeah, I just snipped it out and stitched it in.

DS: I remember how Sprague de Camp mentioned having read how the sultan of Turkey once put aside an island in the Aegean for retired executioners. It seems that when they went back to their villages, people wouldn't feed them, but they had served the regime loyally. Sprague imagined them sitting around in the sun telling old chopping-block stories. I think it's in *The Unbeheaded King*, where it would belong.

Powers: Yes, yes. That's a beautiful idea.

DS: I'll tell you one I found, and I did use. There's a story about the emperor Commodus, when he was a child, before he came to power. As you know, he was a really bad fellow. One day his bathwater was cold, and he went into a screaming rage, and because he was the son of the reigning emperor, the servants went running every which way in terror, and he demanded that the people responsible for letting the bathwater get cold be thrown into the furnace and burned to death. He would not be satisfied until some quick-thinking soul threw a sheepskin into the furnace, and so Commodus went over to the flue, smelled flesh burning, and was satisfied.

Powers: Wow . . .

DS: You didn't need any omen for that. This showed what kind of a man Commodus was going to be. I couldn't help but use that.

Powers: Yes. I think Commodus differed from other children in being able to indulge that, but I think the impulse to burn alive the person responsible for the cold bathwater is in every kid. I always think that *Lord of the Flies* is an inevitable picture of unrestrained childhood.

DS: I guess you're not a sentimentalist.

Powers: Not about kids. I get weepy about cats and dogs.

“...if some English Lit. major were to read all my books one day and prove there were never any themes in them at all, that wouldn't bother me a bit. ”

DS: From remarks you made about not wanting to stand between the reader and the story, I gather you don't have a lot of use for all this post-modern, deconstructionist theory.

Powers: Well, no. ((Laughs))The more I learn about it, the more deeply I hold it in contempt. It seems to me to be a deliberate, rational effort to unmake everything about fiction that they can get their pliers on. It strikes me as a parallel with what went on with painting during the Twentieth Century. Try to figure out what has been considered good about it, what has been effective, and then see if you can wreck that as carefully and as scientifically as possible. To me, fiction should have no purpose but to trick the reader into thinking this all is real. These are real people, and the events are happening around them. I don't care if it improves, educates, corrupts the reader — I don't care about that at all. All I want is that it be a totally convincing, vicarious experience that in fact is so good that you forget that it is vicarious. Anything that calls attention to its being fiction strikes me as pernicious.

DS: Bertold Brecht did this in theater, intentionally. He wanted you to go out of the theater without catharsis, discontented, so you would be a good comrade and support the revolution.

Powers: True, but Brecht, in spite of himself, had good characters. It's true that, say, *Mother Courage* or *Three-Penny Opera* are kind of downers and deliberate disillusionments in their outcomes, but I think his characters are way more vivid and lively than he meant them to

be. A playwright who, I think, does that perfectly would be Eugene Ionesco. He wrote a play called *Jack*, or the *Submission*, which is simply a deliberate attempt to get into the audience's mind and de-tune the fiction or storytelling-receptive circuits. I apologize to Ionesco's heirs, but it appears to be a calculated attempt to render drama impossible.

DS: I think it's done on the part of some critics because they cannot be creative themselves and they refuse to believe that anyone else can be either. It's like to Behaviorism applied to literature.

Powers: Yes, yes. I think critics did the same to painting in the Twentieth Century. I read and was totally convinced by Tom Wolfe's *The Painted Word*. This was what the whole abstract expressionist movement was about. While there are many very good critics, I think some critics take as their job to cerebralize and abstract whatever they see at the core of the form at the expense of whatever it was about the form that people actually liked. Paintings must not be of anything anymore. Books must not be about characters you could believe are real anymore.

DS: I wonder if this isn't a resurgence of the Protestant Work Ethic. They're afraid you might enjoy it, and that's wicked.

Powers: I like that, yeah. It goes with my idea that there needn't be any redeeming virtue in art, just so it works real well as the vicarious experience.

DS: I guess you'd say that in general a fiction writer doesn't have a lot of use for theory, and it might even be pernicious.

Powers: Right. I think that the only theories a fiction writer uses are more on the order of did you justify the presence of that character. Did the ending derive plausibly from what had happened before. Did you get the maximum possible effect out of that helicopter crash.

DS: The theory that I would venture is that the appeal of fiction is emotional first, and only intellectual at a very far removed second level.

Powers: Yes. I think critics see that as being distracted by the trimmings and missing the core. They would say, "You're

not supposed to worry about the Snopes family in Faulkner, in the sense of how they eat and does their roof leak. They're simply supposed to be representatives of something." I was on a panel recently where a woman said, "Dracula is actually about the plight of 19th century women." I said, "No, it's about a guy who lives forever by drinking blood. Don't take my word for it. Read the book. It is."

I think critics want to find the implicit message of a text, and they think that's the most important thing. I always think it's an interesting accident, and if some English Lit. major were to read all my books one day and prove there were never any themes in them at all, that wouldn't bother me a bit.

DS: Then it's the critics who have it backwards. They're the ones mistaking the trappings for the core.

Powers: Right. We disagree on what the core is.

DS: Well, let's change the subject and talk about what you're working on now. Upcoming books and the like.

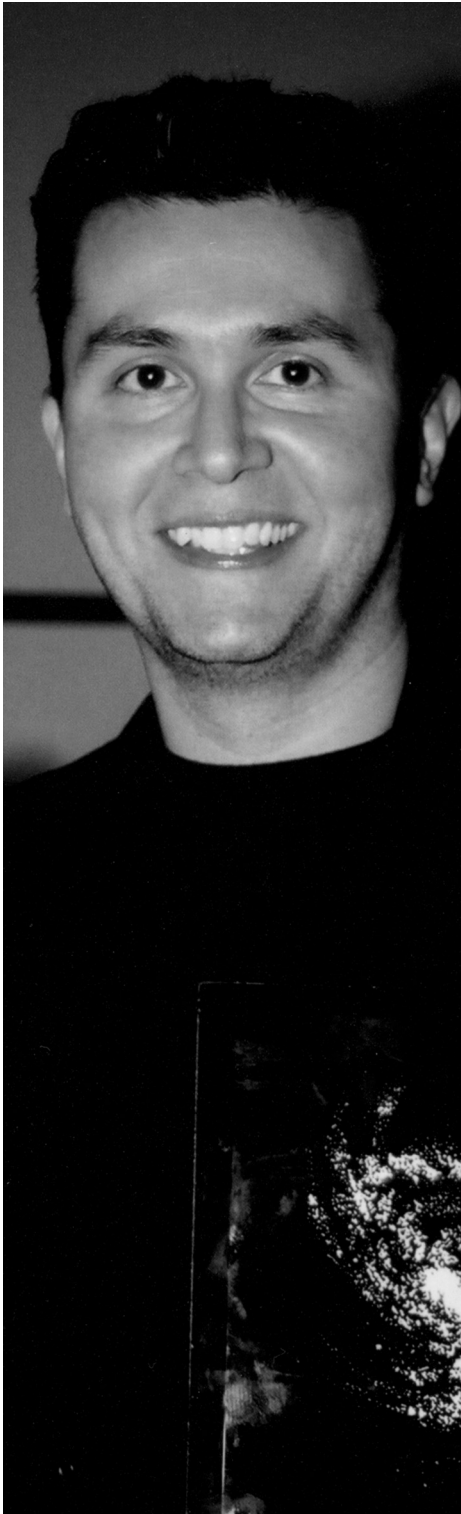
Powers: The one I am working on now takes place largely in Death Valley and the area around there, which is sort of near where we live, say from Palm Springs on east. It's going to derive from complications which arose in the 1930's in Los Angeles, which are having consequences now. And if of course will be fantasy.

DS: Complete with dead guys and ghosts.

Powers: Exactly, yes.

DS: Thanks, Tim.

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The Picasso of Speculative Fiction

by Paul Goat Allen

As a full-time book critic for the last 20 years (I've reviewed thousands of science fiction, fantasy, and mystery releases for companies like The Chicago Tribune, Publishers Weekly and BarnesandNoble.com), one aspect of the publishing industry that I've always found fascinating – particularly in genre fiction – is cover art and design. The adage “never judge a book by its cover” may be sage advice in theory but how many bibliophilic consumers pass judgment on a book the first few seconds they've looked at it? My

Story – was published by MonkeyBrain Books, and I knew I was in the presence of pure artistic genius. When I wrote the B&N review for Cover Story to accompany the interview, I described the artist and the book in glowing superlatives: “Boris Vallejo. Michael Whelan. Frank Frazetta. Todd Lockwood. Picacio not only deserves to be included in this elite list of extraordinary speculative fiction artists, Cover Story confirms that when it is all said and done, he could very well be the best there ever was. A must have for

“...within a few short years, his breathtaking work was seemingly on every major science fiction and fantasy release I reviewed...”

guess would be a very high percentage, although some may never admit it. I've seen some truly terrible book covers in my day – and a few that are so stunning that they could (and should) be viewed as priceless works of art.

Which brings me to Mr. John Picacio. In 1996, I came across the 30th anniversary edition of Michael Moorcock's classic *Behold the Man* and was blown away by the cover art and interior illustrations. I had never heard of John Picacio before but within a few short years, his breathtaking work was seemingly on every major science fiction and fantasy release I reviewed: Frederik Pohl's re-released 1976 classic *Gateway*, *The Resurrected Man* by Sean Williams, George Zebrowski's *Macrolife*, the 2006 reissue of Walter M. Miller, Jr.'s *A Canticle for Leibowitz*, Lou Anders' *Fast Forward* and *Futureshocks* anthologies, and the reissues of Robert Silverberg's *Star of Gypsies* and *Son of Man*, just to name a few.

I got the opportunity to interview John for BarnesandNoble.com in 2006 when the first compilation of his work – *Cover*

art connoisseurs as well as fans of science fiction/fantasy – John Picacio is, simply put, the Picasso of speculative fiction.”

I thought after the review and interview were posted on the B&N website, I'd get at least a few comments calling me crazy to compare a relatively young guy from San Antonio, Texas, who paints book covers for a living to Pablo Picasso, one of the most recognized and influential artists in the world. Instead, what I received were dozens of emails from publishers, editorial directors, and authors concurring with what I had wrote.

The bottom line is this: John Picacio's artistic visions transcend the boundaries of simple genre fiction. They are each sublime, thought-provoking, maddeningly beautiful works of art and make every book they adorn infinitely more compelling. Without writing a single word, Picacio has managed to play a significant role in the evolution of genre fiction into the 21st century. I'm not saying “Picacio is God” but I'd definitely check for wings...



John Picacio in Art

A Canticle For Leibowitz

Oil on illustration board / mixed-media / digital
© 2006 John Picacio

One of my favorite illustrations and a Chesley Award nominee last year, this cover has been used for the cover of CANTICLE in the US, Hungary, the Czech Republic, and other languages. It makes me feel good because the novel's an all-time sf classic, and I'm pleased that my picture connects with audiences regardless of what language they speak.

Fast Forward 1

Oil on illustration board / mixed-media / digital
© 2007 John Picacio

This is one of my favorite illustrations from 2007. I felt like I turned an artistic corner with this one because of the level of organic abstraction starting to happen. It's a direction I'd like to explore more in the coming months and years.



A Thousand Deaths

Oil on illustration board / mixed-media / digital
© 2007 John Picacio

Evoking the emotional spirit of this manuscript was more important than literally translating the book's imagery. The artwork is based on Effinger's story, "The Wolves of Memory." This cover especially connected with readers because of the way the illustration wraps around the book and doesn't give its impact away with just a glance at the front cover alone.





Fast Forward 2

Oil on illustration board / mixed-media / digital
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FAST FORWARD 2 is one of the very best original sf anthologies of 2008, with original fiction by Paul Cornell, Paolo Bacigalupi, Ian McDonald, Cory Doctorow, Benjamin Rosenbaum, Kay Kenyon, Nancy Kress, Paul McAuley and many more. Over the years, I've illustrated the covers of a handful of anthos edited by Lou. He's my favorite collaborator because we both passionately believe in the present moment and the future of science fiction. And when it's all said and done, he always lets me go-for-broke to explore the outer limits.

Gateway

Oil on illustration board / mixed-media / digital
© 2004 John Picacio

I wrote the following in my Hugo-nominated art book COVER STORY: THE ART OF JOHN PICACIO, "What sets Frederik Pohl's GATEWAY apart from most space opera novels is that all of the action is filtered through the neuroses of its protagonist, Robinette Broadhead. The book is an amazing contrast in spatial scale and scope — at one moment, breathtakingly epic with the infinite possibilities of deep space and human ambition, and the next moment, claustrophobic with the inner crises of Robinette's mental space. I thought the key to the cover was to integrate both of them — the epic and the intimate."

The Well-Built City

Oil on masonite / found objects / collage / hand-made shadowbox assemblage / non-digital
© 2008 John Picacio

This one's special — it's a triptych that forms the covers of Jeff Ford's fantastic trilogy: THE PHYSIOGNOMY, MEMORANDA, and THE BEYOND. Nothing digital here — all traditional pencils, paints, wood, glue, and found objects. The books are published by Golden Gryphon Press and were released this fall. A tragedy happened during the making of this work. Jaime Bishop, a



fellow GGP illustrator, was killed in the Virginia Tech massacre. I never met Jaime, but while making THE WELL-BUILT CITY, the mourning of his passing made me realize the field had lost a passionate

creator. His memory inspired me to go the extra mile, and this piece will always be dedicated to him, in memory of his life rather than his death.



Elric: The Stealer of Souls

Oil on illustration board / mixed-media / digital
© 2008 John Picacio

Illustrating this cover is one of the big honors of my career thus far. Michael Moorcock's Elric is one of the most iconic characters in modern fantasy literature and with this book, I've been given the opportunity to add my vision to his legend. Along with this cover, I provided lots of interior pencil illustrations for the book. Del Rey will have five more Elric books after this one and I'll be doing the covers for the third and sixth books.

Muse of Fire

Oil on illustration board / mixed-media / digital
© 2008 John Picacio

Dan Simmons' amazing space opera novella MUSE OF FIRE will be released as a beautiful hardcover from Subterranean Press this December. PUBLISHERS WEEKLY has already recognized the book with a starred review. The best book covers capture a story's soul rather than its surface, and I think this one does it. That's probably why I'm especially proud of it. This cover's an homage to one of my illustration heroes, Wieslaw Walkuski, who inspired this image.

Viewpoints Critical

Oil on illustration board / mixed-media / digital
© 2008 John Picacio

VIEWPOINTS CRITICAL is a short story collection and in this case, the illustration doesn't illustrate a specific story as much as the book's overall spirit. I think Modesitt's stories are popular because they're more about provocative questions than provocative answers.



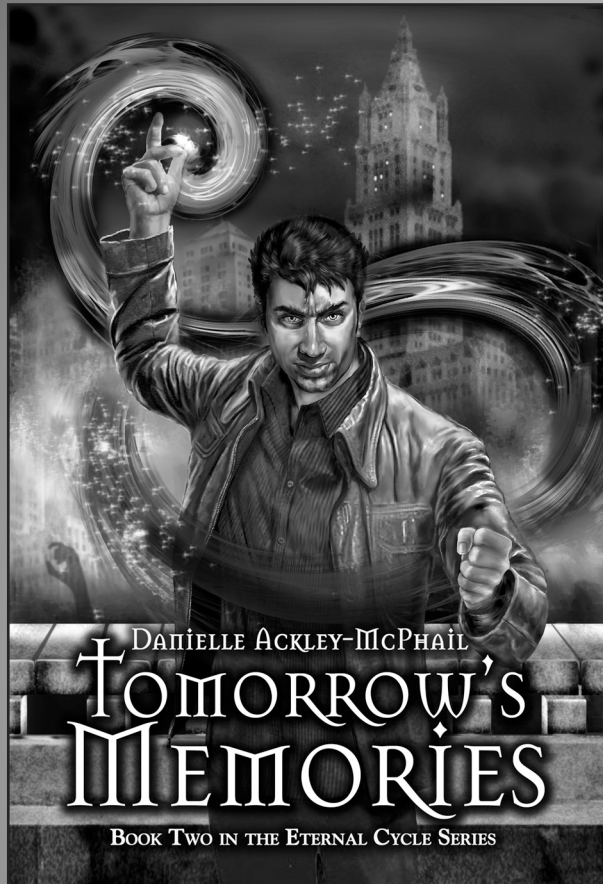


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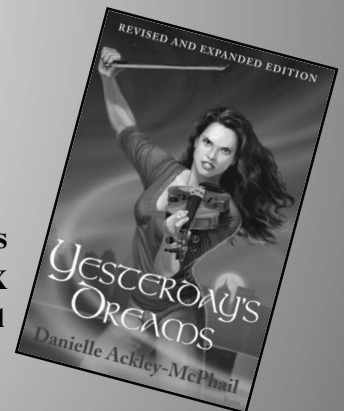
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“...God takes a moment off from running the entire infinity of the universe to point His finger in Scottie’s direction...”

I Hate Scott Christian Sava, An Appreciation by David Wise

I don’t know about you, but it seems to me as though God has singled out certain people and given them some kind of cosmic Hall Pass that excuses them from the trials, tribulations, lightning-blasts, and banana-peels that ordinary mortals such as you and I slip on every day. Scott Sava is one such person.

When I first met him, a few days after moving into a house down the street from his, Scottie was hip deep in computer animation, doing cinematics and promos for videogames like “Aliens Vs. Predators” and pilots for networks like Nickelodeon. But there were no phalanxes of workstations in his studio, no mainframes, no sleep-deprived, Red Bull-guzzling programmers — nothing but Scottie, his PC, and a few dozen action figures strategically positioned around the room. The guy was running an entire animation studio out of his basement, commanding a small army of animators from Mumbai to Dusseldorf with nothing more than Yahoo Messenger, surrounded by his toys, never more than a few feet away from his gorgeous wife and insanely adorable twins. How lucky can you get?

I hated him at once.

Mind you, it wasn’t easy hating him. Scottie is one of the most likable people I’ve ever met. I don’t think he actually knows how to frown. When things get really bad he may stop smiling for a few seconds, but that’s about it. Otherwise he’s in a perpetually sunny mood. You would be too, if God was personally looking after you.

Seriously — nothing short of divine intervention can explain how Scott could suddenly pull up roots, move to Tennessee, and devote himself full-time to his lifelong dream of creating his own comic-books

and children’s stories and actually make it work, emerging only to sell the rights to one of his creations to Disney or some other Hollywood studio.

And what else can explain a guy who, in our weekly poker games, would make bets just for the fun of it, without even looking at his cards— and walk home with all of our quarters stuffed into his Speed Racer lunchbox?

Or take the time he went to a comic book convention in Las Vegas. There’s Scottie, selling his little comics at his little dealer’s table, and suddenly he decides he’s bored. The convention is in a hotel, and this being Vegas, the hotel has a casino. So he makes a beeline for a video poker machine. Now, video poker is not like regular poker; the odds are much tougher and are thoroughly rigged in the house’s favor. But this is Scott Sava we’re talking about, so the house doesn’t have a chance. Just as he slides his money into the slot, God takes a moment off from running the entire infinity of the universe to point His finger in Scottie’s direction and arrange for \$4,000 to come pouring out of the machine.

So now that Scottie’s got a cool four grand in his pocket, he decides to take in the rest of the dealer’s room as he wanders back to his booth. And along the way he notices a Spider-Man #3 — the issue that introduced Doctor Octopus to the world — at a dealer’s table and, being Scottie, he just has to have it. Thus endeth the \$4,000. (Most of it, anyway. I think he blew the rest of it on a lavish dinner with his family.) When Scottie told me about this, my immediate unspoken reaction was, “He blew all that money on a stupid comic book? What an idiot!”

But then I visited Scottie in his

basement, and there was the comic — still in its mylar bag, which he’d taped to the wall. And to my surprise my eyes went saucer-wide and I began shaking as if I were in the presence of a holy relic. Holy crap, my inner fanboy murmured, awe-stricken. An actual Spiderman #3!! And I realized Scottie had done the right thing.

After all, God’s looking after him. I’m certain that some day some collector will offer Scottie five times what he paid for that comic book. And I’m just as certain Scottie will turn him down.

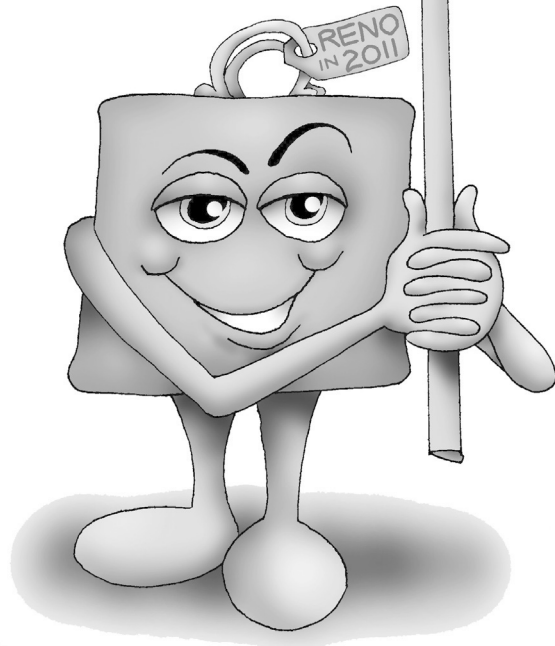
Because that’s Scottie — living by his own rules, doing exactly what he wants, giving his dreams shape and form without any compromise, with a gorgeous wife, two insanely adorable kids, a fistful of movie deals and a Spider-Man #3. He’s God’s fool, with the Devil’s own luck.

Of course, it doesn’t hurt that Scottie is incredibly talented, utterly devoted to his art, stubborn as a mule, and congenitally incapable of creating anything less than his absolute personal vision.

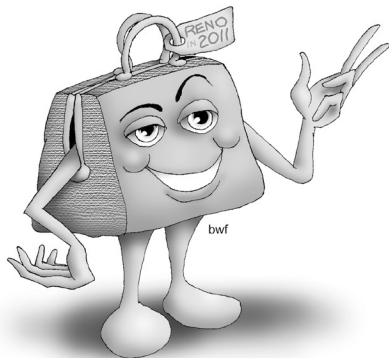
But I still say it’s mainly luck. And, man, do I hate him for it.

David Wise is an Emmy-winning television writer who has written for such landmark shows as the animated Star Trek, the original Transformers and Batman: The Animated Series. He developed Teenage Mutant Ninja Turtles for television and wrote and/or story-edited most of the one-hundred-and-seventy-eight bazillion episodes of the original series. He is currently CEO of Go! Comi, a publisher of Japanese manga.

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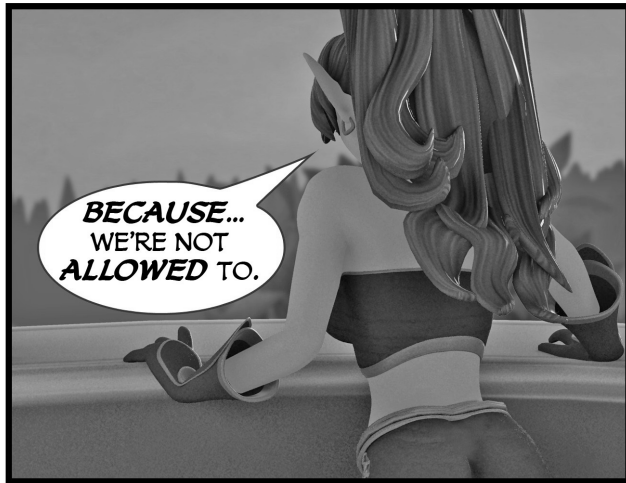
Reno in 2011 Worldcon Bid Chair: Patty Wells. **Committee:** Kim Marks Brown, Arthur Chenin, Aaron Curtis, Vincent Docherty, Don Glover, Colin Harris, Mark Herrup, Rick Lindsley, Tammy Lindsley, John Lorentz, Jim Mann, Laurie Mann, Cass Marshall, TR Renner, Ruth Sachter, Larry Sanderson, Heidi Schaub, Joe Siclari, Edie Stern, Ian Stockdale, Geri Sullivan, Richard Threadgill, Marc Wells, and Ben Yalow.

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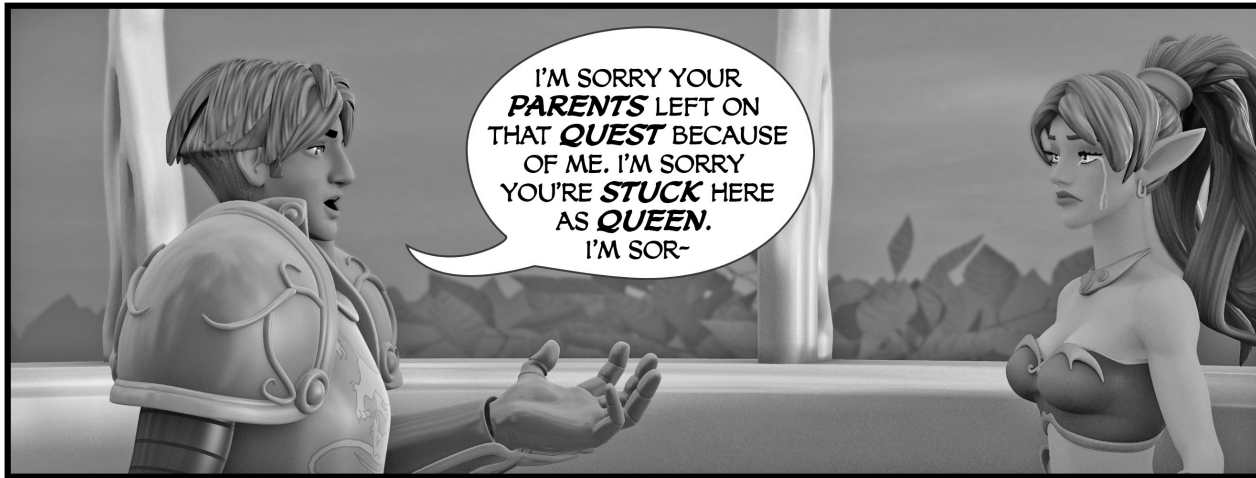
Rennie carpetbag character and artwork by Brad Foster. "World Science Fiction Convention" and "Worldcon" are service marks of the World Science Fiction Society, an unincorporated literary society.

The Dreamland Chronicles



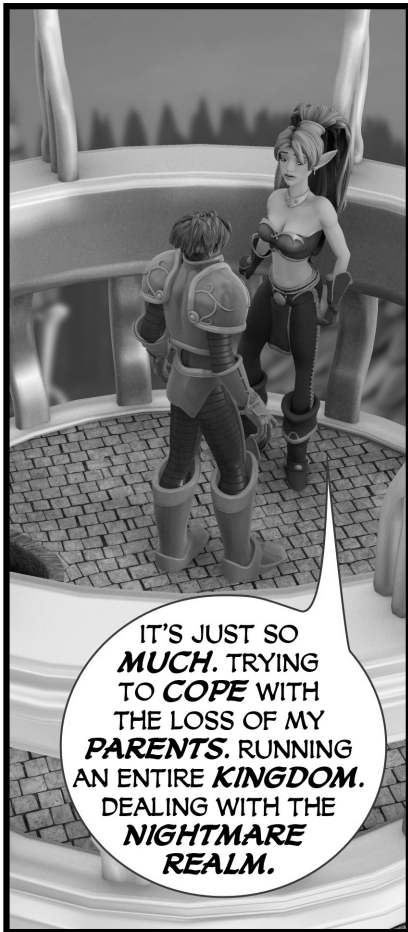








WE WERE JUST **CHILDREN**, ALEXANDER. YOU DIDN'T **KNOW**. I...I **UNDERSTAND** THAT NOW. I **JUST**....



IT'S JUST SO **MUCH**. TRYING TO **COPE** WITH THE LOSS OF MY **PARENTS**. RUNNING AN ENTIRE **KINGDOM**. DEALING WITH THE **NIGHTMARE REALM**.



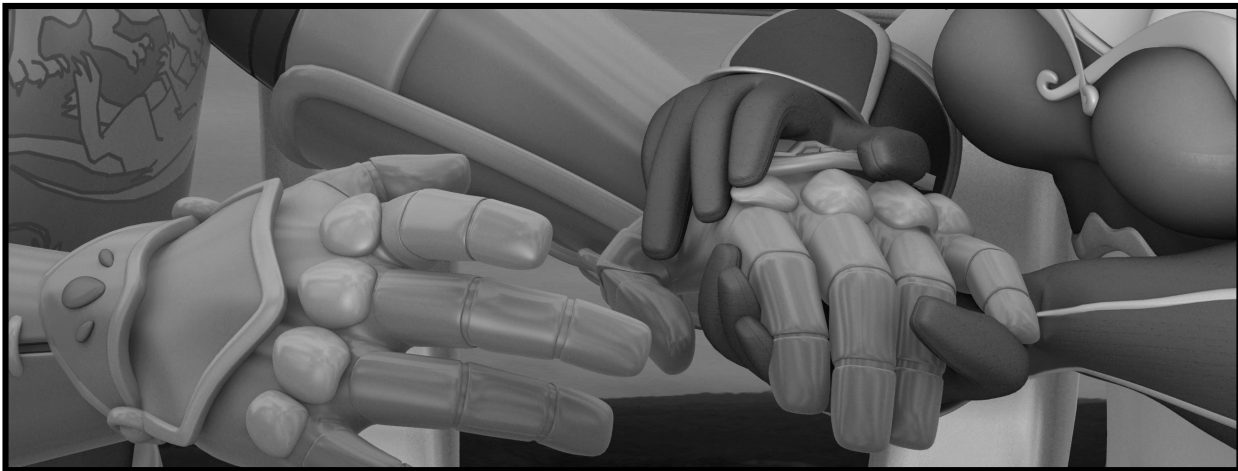
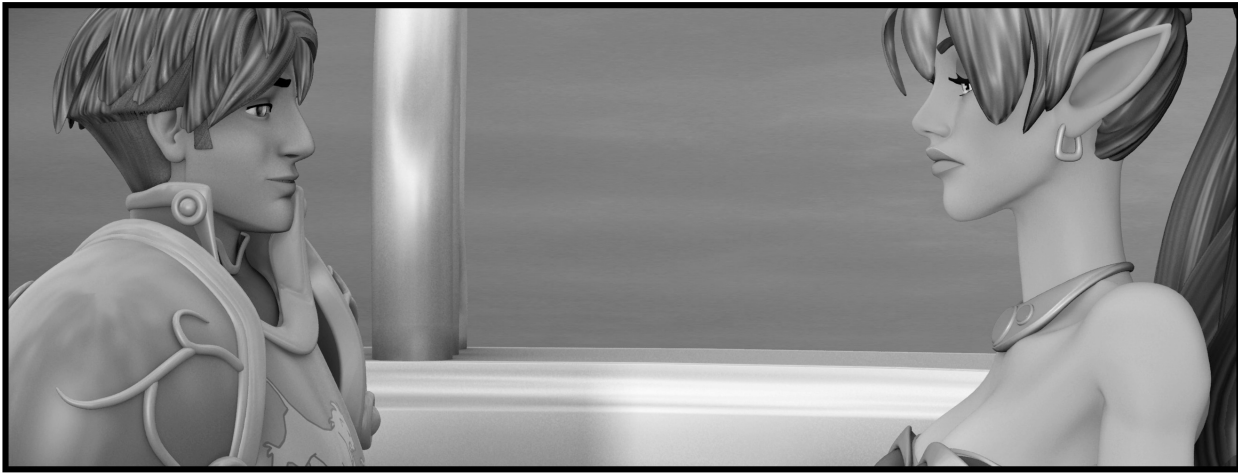
AND **NOW**... **YOU** COMING **BACK** INTO MY LIFE.



SIGH... I **KNOW**. I **WISH** I COULD MAKE IT ALL **BETTER** NASTAJIA.... **REALLY**.



JUST **TELL** ME WHAT TO DO AND I'LL **DO** IT.



The Chromatics

www.thechromatics.com

People often ask us how the Chromatics got started. It's a complicated story, but here's a brief summary:

Back in 1993, a group called the OK Chorale was formed at NASA'S Goddard Space Flight Center by Anne Raugh and Steve Leete. The OK Chorale was 12 members strong and sang mostly doo-wop tunes, standards, and classics from Sesame Street. None of the current Chromatics were in the group at its inception, but Padi Boyd and Karen Smale joined in 1993, followed by Alan Smale and Deb Nixon in 1994.

After numerous further changes in personnel, including the departure of co-founder Anne Raugh, the group

decided to refocus and reinvent itself as The Chromatics. The Chromatics were incorporated in 1995, and have been performing continuously under that name ever since.

By 1996 we gained John Meyer, and the membership of the group stabilized at 9 people for several years. In 1998 we released our first CD, "First Light", and our second CD, "AstroCappella". In 1999 we lost two more members, including our second co-founder Steve Leete. 2000 saw the release of our holiday CD, "Unwrapped", and in 2001 we issued our runaway best-seller, the educational and entertaining "AstroCappella 2.0".

In April 2002 we had our final personnel changes, in which we lost an

alto (Lisa) and a tenor (Paul) and acquired a new tenor, Barry Mahaffey, who to this day we still refer to as "the new guy"(!). We have been the same six-member mixed vocal band ever since - one of the most stable a cappella groups we know! Since Barry's arrival we've released two CDs, the eclectic "Mixed Messages" in 2003, and our new CD of Chromatics originals, "Committed", in 2007. As the title of our most recent CD implies, we're committed to our music and our current lineup, and look forward to many more gigs and fun times together!



Shoulders of Giants

Music and Lyrics by Padi Boyd ©2008, The Johannes Kepler Project

It was a calm and cloudless night but it was all still a blur
A shaking of our Universe was just about to occur
It was Summertime... 1609
when Galileo used his telescope for the very first time

and he saw mountains and craters on the moon
and a Milky Way with thousands of stars
and he saw Jupiter, with four tiny moons
he was the only man on Earth that night who knew

That Copernicus was right
come outside with me tonight
and I can show you wonders of the world
to surprise and delight
I've got my telescope with me
just wait until you see
that on the Shoulders of Giants....
... we'll see beyond!

The world turns round and round now around 400 years have flown
since Galileo's telescope first focused the unknown
Now we use bigger glass to peer into the past
And we're discovering the Universe's secrets at last

And there are geysers on Saturn's icy moon
and planets circling hundreds of stars
while all the Universe expands like a balloon
from Galileo's tiny scope we've come so far

Galileo was right
when he looked out in the night
and he discovered wonders of the world
to surprise and delight
I've got my telescope with me
just wait until you see
we'll stand on the Shoulders of Giants...

And every step follows the one before
and opens up a new frontier to explore
our 'scopes are dancing in space to see the beauty and grace
Oh, Galileo would approve, that's for sure
And still for me and you we can join in on this too
Just climb up here with me where we'll see more

It's a calm and cloudless night come outside with me tonight
and I can show you wonders of the world to surprise and delight
I've got my telescope with me just wait until you see
(oh, wait until you see)
we'll stand on the Shoulders of Giants (Galileo knew)

That Copernicus was right (Johannes)
Come outside with me tonight (Kepler found those)
and I can show you wonders of the world (planetary motions on the)
to surprise and delight (Shoulders of Giants)
I've got my telescope with me (And Isaac)
Just wait until you see (Newton found his)
we'll stand on the Shoulders of Giants (Universal Laws)
(He stood on the Shoulders of Giants...)
...to see beyond!

Dance of the Planets

Music and Lyrics by Padi Boyd

When I was a child I tuned in to a beautiful fantasy
Humans just part of a peaceful Galactic community
I'd look up to the sky at night
And I'd ask myself could it be right
Are there planets like ours around faraway stars
Or are we all alone on our planet Earth home?

Are we whirling around imperceptibly
Caught up in the dances of gravity
A random Galactic anomaly
Nine planets around the Sun

Spinning and swirling, twirling and whirling
Around the Sun

Time marches on and astronomers hone their technology
Point their scopes to the sky with an eye to unravelling the
mystery
And like the faintest of calls in the night
Lies a signal within a star's light
Like a beacon of hope in your burnt umber sky
The rising of 51 Pegasi

Dancing almost imperceptibly
Backward and forward from gravity
A companion of closest proximity
A planet around a star
At the edge of the Galaxy, clusters of stars
Their members a billion years older than ours
Hold wobbles of planets around their pulsars

They've had eons more time than we
Is it possible, could it be?
Am I watching you, watching me?

And at the dawn of the twenty-first century
The dream has become a reality
We're not quite as alone as we used to be
There are planets around the stars
Planets around the stars

Spinning and swirling, twirling and whirling
Around the stars
Backward and forward, they're coming and going

Around the stars
Daytime and nighttime, summer and winter
Around the stars
We've finally found them, there's planets around them
Around the stars

Wolf 359

Music and Lyrics by John Meyer

Hey man, whatcha doin' today
I'm gettin' in my rocket and I'm flyin' away
This planet Earth is much too small for me
So I'm headin' to the stars to see what's there for me

To the stars ooo ooo I'm flyin' away
To the stars ooo ooo I'm leavin' today
ooo ooo ooo

The first star from Earth is our big yellow Sun
At ninety three million miles it is the closest one
And at 6000 K it's pretty hot stuff
But this just won't do, it's not quite far enough

To the stars ooo ooo I'm not gonna stay
To the stars ooo ooo I'm flyin' further away
ooo ooo ooo

It's Alpha Centauri that's the next one I see
And at 4.3 light years it's a system of three
We think one of those stars is just like our Sun
But maybe someone lives there, hey, that might be fun!

Doppler Shifting

Music and Lyrics by Alan Smale

Susan cruisin' down the freeway doing seventy-eight
(go speed racing, go speed racing)
She just likes to drive fast, it's not that she's late
(no tail-gating, no tail gating)
Goes over a hilltop and what a surprise
(too late sister, you're in for it now)
Blue and red flashing lights right in front of her eyes
Nee nee nee nee nee nee nah nah nah nah nah nah nah nah

Now Susan's standing by the side of her car
(show me your licence, you're in big trouble)
Trucks blowing right by her but she's not going far
(they're still cruisin', Susan's losin')
She's been caught by a speed trap, and now she can hear
(here comes the physics, you're in for it now)
Sound of the Doppler Shift right in her ear

Eeeeeeeeeeeee-owwwwwwwwwww

That's the Doppler Shift - you've heard it I know
Doppler Shift - first it's high then it's low
The good cop's gun shoots out only radar

And the beam bounces back off bad Susan's car
And assuming the policeman is standing in range
His gun tells him all about the frequency change
Then Susan's walking, walking
Her speed racing days are done

They're light years away, man, and that's pretty far
(lightspeed's the limit, the big speed limit)
But there's plenty we can learn from the light of a star
(split it with a prism, there's little lines in it)
By looking at the spectrum at the light that's glowing
(wavelengths of emission, measured with precision)
Its Doppler Shift will tell us if it's coming or going

To the stars ooo ooo I'm not gonna stay
To the stars ooo ooo I'm flyin' further away
ooo ooo ooo

As I speed in my craft and I'm shifting my gears
I see Barnard's Star out here at six light years
It's a dim red dwarf, though not its claim of worth
It's the fastest star we know and it's moving toward Earth

To the stars ooo ooo I'm not gonna stay
To the stars ooo ooo I'm flyin' further away
ooo ooo ooo

The next star out on this trek of mine
Is another red dwarf - Wolf 359

It's extremely dim and it's not very hot
It's also nice and small, I think I've found my spot

It's a comfortable orbit I'm in
I'll make like a planet and spin
I'm glad I finally found this place
Now I have my own time and space
Now I have my own time and space
ooo ooo ooo

Doo doo doo doo doo-ooo

That's the Doppler Shift - you see it, it's true
Doppler Shift - to the red or the blue

When a star is approaching and it's coming our way
Its spectrum seems bluer, won't you hear what I say
And when a star's retreating way out of range
And the scientist measures its frequency change
Well that's a redshift, redshift
If the star is moving away

By reading Doppler Shifts of all we see in the skies
(clusters of galaxies, near and far)
We get the big picture and a big surprise
(redshifts going, redshifts going)
The Universe is growing and expanding away
(galaxies are speeding, speeding away)
But maybe gravity will shrink it back some day

Owwwwwwwwwwww-eeeeeeeeeee

Doppler Shift - to the red or the blue
Doppler Shift - and our shift's overdue

Now blueshifts come and redshifts go
And that's pretty much everything you need to know
Now we're gonna pick up Susan and give her a ride
So you guys remember Doppler, and you drive to survive
And now we're shifting, shifting
And our Doppler song is done

Panelists

Danielle Ackley-McPhail

Award-winning author Danielle Ackley-McPhail has worked both sides of the publishing industry for nearly fifteen years. Her works include the urban fantasies, *Yesterday's Dreams*, its sequel, *Tomorrow's Memories* (Mundania Press), and the upcoming novella, *The Halfling's Court: A Bad-Ass Faerie Tale* (Marietta Publishing), the anthologies, *Bad-Ass Faeries*, *Bad-Ass Faeries 2: Just Plain Bad* (Marietta Publishing), and *No Longer Dreams*, (Lite Circle Books), all of which she co-edited, and contributions to numerous anthologies and collections, including *Dark Furies* (Die Monster Die! Books), *Breach the Hull*, (Marietta Publishing), *Space Pirates* (Flying Pen Press), and the upcoming science fiction anthologies *So It Begins* (Marietta Publishing) and *Barbarians at the Jumpgate* (Padwolf Publishing). Her non-fiction works include a chapter on writer's groups for Dragon Moon Press's *The Complete Fantasy Writer's Guide: The Author's Grimoire*, a chapter in their upcoming *Elements of Fantasy: Magic*, a chapter on self-promotions in Marietta Publishing's *Profitable Publishing*, and a standing column, *If We'd Words Enough and Time*, for the sadly defunct website, *Fictionauts*. Danielle is a member of The Garden State Horror Writers, the electronic publishing organization EPIC, and Broad Universe, a writer's organization focusing on promoting the works of women authors in the speculative genres. Danielle lives somewhere in New Jersey with husband and fellow writer, Mike McPhail, mother-in-law Teresa, and three extremely spoiled cats. To learn more about her work, visit www.sidhenadaire.com.

Walter Amos

Walter first developed an interest in Japanese animation with the premiere of "Star Blazers" in 1979 on WTAF TV 29 in Philadelphia, after already succumbing to science fiction in general. He attempted to catch a movie version of this series at Philcon 1984, but missed it and instead was introduced to the amazing work of Hayao Miyazaki in "Lupin III Castle Cagliostro". Unknown to many anime fans, the Japan 2007 Worldcon committee is comprised of many top anime creators who got their start in Japanese literary SF. Walter hosted several panels at the 2001 Worldcon, the Millennium Philcon, about one of the finest SF anime series around based on a popular Japanese SF anthology, along with the producer of the series who is on the 2007 Worldcon staff. He hopes in the future to bring greater understanding between literary and anime SF fans by emphasizing how many well known anime shows began life as Japanese prose SF. Walter's education is in physics and for most of the last seven years worked on trajectory server software for

the Space Shuttle Mission Control Center in Houston, Texas. He is currently back in the Northeast working with orbital GPS satellite software.

Catherine Asaro

CATHERINE ASARO is physicist, scientific consultant, math coach, and former ballerina, whose science fiction novels of the Skolian Empire have brought her widespread acclaim. She has won or been nominated for an extraordinary number of awards, winning a Nebula for best novel for *THE QUANTUM ROSE* in 1991, the Sapphire Award for *CATCH THE LIGHTNING* in 1997, the Prism Award for *THE VEILED WEB* in 2000, the Romantic Times Book Club Reviewers' Choice award for *ASCENDANT SUN*, in 2003, and many more. Her most recently published novel is *THE RUBY DICE* (2008), with *DIAMOND STAR* due in 2009.

Ellen Asher

Ellen Asher edited the Science Fiction Book Club for 34 years 3 months and 20 days, thus achieving her life's ambition of beating John Campbell's record as the longest-serving person in the same SF job. She is now enjoying the strange experience of not having any deadlines to meet. When not riding horses, going to the ballet and shmoozing with friends, she continues to read science fiction. On nice days she sits on the esplanade by New York's East River pretending to read the book in her lap but actually watching the river and the boats. She is rapidly becoming an esplanade potato.

John Ashmead

John Ashmead has worked as an assistant editor for Isaac Asimov's SF Magazine & been involved with local SF for many many lunar time units. He works as a computer consultant, making sure you get your bills & commercials on time (no thanks necessary: the work is its own reward). He is currently working on getting his doctorate in physics: his thesis is on the role of time in quantum mechanics. His life's ambition: to create a really practical time machine.

Lisa Ashton

Lisa Ashton is a SF/Fantasy/Historical costumer living in Maryland. Her most recent Philcon costume was 2007's "Harvest Tapestry". She has also done a humorous but historically accurate re-creation of Lizzie Borden, which, in addition to awards at Costume Con, won Best in Show for Clothing at the 2008 Montgomery County Fair. She is involved with Czech glass beads, including buying trips to the Czech Republic. She is a

Physician Assistant in mundane life, and also loves hunting and the outdoors. She has two adult children, Tommy and Celia.

David M. Axler

Dave Axler is a long-time convention fan who's been a Philcon regular since the early seventies, when he came to his first Philcon to interview GoH John Brunner for local radio station WXPN. In the years since then, he has written an M.A. thesis entitled "Fandom Is A Way of Life: A Folkloristic Ethnography of Science Fiction Fandom," designed the gaming weather system for TSR's "Greyhawk" campaign, arranged for Frank Herbert to be a speaker at Philadelphia's first Earth Day celebration, ushered at six Hugo Awards Ceremonies, served as DJ for three consecutive Disclave "Senior Prom" dances, was awarded the coveted "Stud Muffin" ribbon by the 1996 Los Angeles Worldcon Committee, and is known as "Lord DaveAx" in the Brotherhood Without Banners. In so-called real life, he is a bit-herder, a collector of books, music, and art, a member of the Zipper Club, and an avid oenophile. He also hosts the infamous annual "Alphabetical Halloween Party."

L.A. Banks

L.A. Banks is a native of Philadelphia and Dean's List graduate of the University of Pennsylvania, Wharton Undergraduate Program and holds a Masters of Fine Arts in Filmmaking from Temple University. Banks began her writing career in 1994 in the genre of romance, writing as Leslie Esdaile, for Arabesque/Kensington, BET, Genesis Press, Simon & Schuster/Pocketbooks (the Soul Food novel series based upon the popular television show.) Then Banks broadened the scope of her work develop a paranormal series for St. Martin's Press (writing as L.A. Banks) and a crime series for Kensington/Dafina (writing as Leslie Esdaile Banks.) At present, the breadth of her work includes a highly successful twelve-book Vampire Huntress Legend series for St. Martin's Press under the pseudonym, L.A. Banks and a four book crime thriller "Trust" series for Kensington. In addition, she has written for Dark Horse Press, developing novels based upon the acclaimed film, SCARFACE. Her most recent project includes a new werewolf series, "Crimson Moon Novels," for St. Martin's Press. Banks will be entering into the world of Manga and graphic novels in 2009. Banks has penned more than 35 novels and 12 novellas, and lives and works in Philadelphia. www.LeslieEsdaileBanks.com

Alan Beck

Alan F. Beck, Artist, Illustrator. Award winning artist participating in art shows across the country, producing paintings, magazine illustrations and book covers. Style of work is Science Fiction, Fantasy and Surrealistic in nature. In addition to using traditional materials, some pieces are produced using acrylics, watercolor & pastels with digital media. His carbon-based life form can be found in Brooklyn, NY. His digital based presence resides at www.alanbeck.com.

Joseph L. Bellofatto, Jr.

Joseph Bellofatto, Jr. is an artist/illustrator residing with his wife and children in the megasuburb that churns between Baltimore, MD. and Washington, D.C. His published works include the covers and interiors of such science fiction/fantasy magazines as "Absolute Magnitude" and "Gateways Magazine". He has done book covers and interior work for Quiet Vision & DNA publications. Currently he is working in collaboration with sport fighting historian and theorist James La Fond for a non-fiction book ("The Broken Dance") on the history of sports fighting for Paladin Press. Joseph's awards in the fantasy art realm have included an honorable mention and finalist in the L. Ron Hubbard "Artist of the Future" contest and a number of awards from convention art shows along the east

coast, which would include "Best in Show" at Lunacon and "Best Science Fiction Art" at Philcon and was nominated for his first Chesley in 2006.

Earl Bennett

I was a product engineer on devices for the blind and deafblind individuals for twenty six years. I am currently working on production test for Data Display Systems a producer of point of sales systems and in store advertising devices and systems. At present I am still President of The Philadelphia Space Alliance which incorporates a number of organizations whose members support our societies expansion into, and exploration of, Space. Our most recent outreach event was in conjunction with the Franklin Institute which hosted The 50th Anniversary of Space Exploration events to commemorate the launch of Mans first explorer, Sputnik. We did this with models of Cubesat satellites, 51, among other teaching tools.

Matt Black

Matt Black is a fan, just like you, except that he is a glutton for punishment. His love of Star Trek led to managing regional fan clubs and planning national fandom events. His love of Star Wars led to film school and running conventions with Galactic Entertainment. Matt's latest love, that for the space western

Firefly/Serenity, has immersed him in the Browncoat (Firefly fan) community. As a member of the Pennsylvania Browncoats (www.pabrowncoats.com), he has organized several "shindigs" including a Bedlam Bards concert, a Serenity charity screening for Equality Now and the 2007 Browncoat Ball in Philadelphia, PA. When it comes to organizing fandom events, Matt Black is a repeat offender. We repeat, he will offend again.

JR. Blackwell

J.R. Blackwell is a writer, photographer and performance artist who lives in Philadelphia. She is one of the founding members of 365tomorrows.com which produces a new piece of science fiction daily. Her stories have been published by Aoife's Kiss, Kaleidotrope, Bewildering Stories, Static Movement Magazine, EMG Magazine, HeavyGlow Magazine and in the first Podiobook anthology "Voices: New Media Fiction". Her essay "Evidence of a Baker" was published in the Gospel of the Flying Spaghetti Monster. J.R. has produced the covers to the novels "Playing for Keeps", "The Case of the Singing Sword" and "The Case of the Pitchers Pendant". Her photography has been featured in SubLit Magazine and Flames Rising. J.R. holds a Masters of Liberal Arts from the University of Pennsylvania.

CONVENTION FINDER

conventions listed
from animé through zombies

containment.greententacles.com

Patricia Boyd

Padi Boyd received her BS in Astronomy and Astrophysics in 1987 from Villanova University in Villanova, PA followed by an MSc (1989) and PhD (1993) in Physics and Atmospheric Science from Drexel University in Philadelphia, PA. She then worked for two years as a Post-Doctoral Researcher with the Hubble Space Telescope High Speed Photometer team at NASA's Goddard Space Flight Center. Padi joined the Laboratory for High Energy Astrophysics at GSFC in 1995 as a Research Scientist. She is the lead scientist for the RXTE and the Swift science centers. She is currently spending one year at NASA Headquarters as program scientist for the upcoming Kepler mission, which will detect the first Earth-sized planets in the habitable zones of Sun-like stars. She spends her free time writing and performing original educational songs about the universe (AstroCappella) with her fellow Chromatics.

Marilyn Brahen

Marilyn "Mattie" Brahen has published fiction in magazines such as Marion Zimmer Bradley's FANTASY MAGAZINE, SPACE & TIME, SCHEHERAZADE (in Great Britain) and others, as well as in the anthologies CRAFTY CAT CRIMES and THE ULTIMATE HALLOWEEN. Her first novel, CLAIMING HER, (WILDSIDE PRESS), received good reviews, and she is currently completing REFORMING HELL, a sequel. She has reviews in the New York Review of Science Fiction, and two essays appearing in the NEIL GAIMAN READER from WILDSIDE PRESS. Mattie also enjoys art and music. She lives with her husband, editor and author Darrell Schweitzer, and their three cats, Lovcraft, Tolkien and Galadriel, in Northeast Philadelphia.

JJ Brannon

While at MIT, JJ studied biophysics and molecular biology/genetics. He works in the R&D department of a thinlayer chromatography manufacturer in Newark, DE, where he designed a TLC/DNAgram reader and helped revise Delaware's paternity testing laws. He owns nearly 20,000 comics and is unsure whether Harv Bennett fashioned the "Kobayashi Maru" test in "Wrath of Khan" from JJ's outwitting the "Star Trek" "impossible survival" scenario in MIT's computer labs. In 1986 he collaborated on the unsold screenplay "Lord Greystoke's Detective" with Richard B. Stout. His round-robin message-board collaboration was incorporated by Michael F. Flynn as part of Flynn's 2007 Hugo-nominated "The Dawn, the Sunset, and All the Colours of the Earth."

Susan Braviak

Susan Braviak is a second generation fan having been brought up into the hobby by her dad. An avid movie buff and reader for as long

as she can remember, Susan attended her first con at age 13. She turned her love of science fiction into a business, opening the Science Fiction Continuum, in the spring of 1988, selling movies and related Science Fiction merchandise.

Andrew Breslin

Andrew Breslin does not actually believe that cows are from a distant planet and that the milk of extra-terrestrial bovines mediates the telepathic enslavement of human beings. His book is a work of fiction. It is not a thinly veiled call to action by the few remaining free-willed citizens of the planet. He has not accidentally stumbled upon the terrible truth and there is no need to eliminate him as a threat to galactic hegemony. He knows nothing.

Tim W. Burke

Raised by a clan of social workers, Tim W. Burke spent his childhood near major U.S. prisons. A Temple University graduate, he produced and performed in "The Kibbles and Bits of 'Hellorama'", which FilmThreat.com called "Mr. Rogers' Neighborhood meets Pee Wee's Playhouse on crack." Tim has been published this year in "The Willows", and twice each in "A Fly In Amber" and "The Town Drunk." He is part-owner of "Atomic City Comics" on South Street. Tim is an associate member of SFWA.

Stephanie Burke

Stephanie Burke, known to friends and readers as Flash, has a warped, twisted sense of humor, and she isn't afraid to let it show. From pregnant men to six-foot cockroaches, she's covered the gamut of the weird, the unusual, and the just plain strange. She has about five million books currently in publication with one house or another, all under the name of Stephanie Burke. She says she won't use a pen name -- she'd have to learn how to spell it. Too much like work. Stephanie is the co-founder of the charity organization Write 4 Hope where she is hoping to help make a difference, not just talk about it... though talking is what she does best. Visit her website at www.theflashcat.net and be sure to join Flash's "Flame Keeper" loop at Yahoo Groups -- <http://groups.yahoo.com/group/FlameKeeper/join>.

Linda Bushyager

Linda Bushyager has been a fan since 1967. She has been involved in starting a club in Pittsburgh, then with Philadelphia fandom, and now lives in Las Vegas where she is a member of several SF clubs. She also has published numerous fanzines including the Hugo-nominated "Granfallon." She is also a professional writer, having written "Spellstone of Shaltus" and "Master of Hawks" (now out-of-print), as well as the novel "Pacifica" (co-

written with John Betancourt) and available through Wildside Press at Amazon.com, etc.

Tobias Cabral

Tobias Cabral is a clinical psychologist, whose private practice (Serenity Psychology Services) is located in Langhorne, PA. He completed his undergraduate work at New York University and his Doctoral studies at Widener University's Institute for Graduate Clinical Psychology. A lifetime fan of Speculative Fiction as well as an aviation and space enthusiast, Dr Cabral has endeavored to incorporate these interests into his practice. He strives to create a "fan-friendly" environment for clients who may be accustomed to the negative judgments and misunderstandings of 'mundanes,' and so to help them harness the boundless imagination and hope and creativity of thought which SF embodies.

James L. Cambias

I was born and raised in New Orleans. Even though I haven't lived there since 1989 I still think of it as my hometown. At the University of Chicago I earned my A.B. in History of Science (class of 1988). After college I worked for two book publishers, Pelican Publishing in New Orleans and Nelson-Hall in Chicago, but I've been a full-time writer since 1991. Since 2001 I've lived in western Massachusetts. I write, play roleplaying games, and cook. Since 2004 I've been a partner in Zygote Games, a company specializing in science-based card and board games. As with most writers, the most interesting things in my life happen inside my head.

Hugh Casey

Hugh Casey has been involved with organized fandom for a number of years, and is known far and wide throughout the lands as a "Big Geek". This is a title that he wears proudly. He has served as Vice President and President of The Philadelphia Science Fiction Society, Vice-Chair for Philcon in 2002, and Chairman of Philcon in 2003. Since running Philcon, he has been seen gibbering in a corner, eating flies and spiders that happen to come his way. He is also the founder of Parents Basement Productions, a motion picture production company specializing in no- to low-budget short films for the internet. They have currently released two films online: "Teddy's Big Escape" and "Young Geeks In Love". Both can be viewed online at YouTube.com. Hugh can be visited online at his blog, <http://hughcasey.livejournal.com>.

L Hunter Cassells

L. Hunter Cassells is the author of Dragon's Pawn, a fantasy adventure series for people who really like to think. For a day job, she works as a technician at one of the closest modern approximations to a starship.

D.E. Christman

I'm an artist that simply wants to scare the hell out of you. And I take great pleasure in doing so. I've been creating darkened images for as long as I can remember. Monsters, goblins, spirits and other things that go "bump" in the night have always filled my imagination. My Lovecraftian inspired work has been described as "Twisted, demented and wonderfully creepy", a description I take great pride in. I make my living through my company Grendel's Den Design Studio, producing art and design for print and web primarily for the Haunt, Horror and Halloween industries, Gothic and Alternative scenes, Speculative Fiction industries and other related fields. I'm also the owner of Zombie Monkey Projects (www.ZoMoPro.com) and Philly Frights (www.PhillyFrights.com), the co-founder of the Philly Zombie Crawl and Philly Zombie Prom (www.PhillyZombieCrawl.com), co-organizer of the Philly Pirate Cruise (www.PhillyPirateCruise.com), Art Show Assistant for the HorrorFind Weekend Art Show, Prepress Manager for Dancing Ferret Discs, a club DJ when time permits, and am also regarded as one of Philadelphia's premier zombie experts, having given various interviews and lectures regarding my knowledge of both the Living Dead and the famous Voodoo curse. Today I live in Philadelphia, PA with my lovely wife Stephanie, our dog Pepper and the monkey on my back called coffee. Please visit www.GrendelsDen.net for more about me and my company Grendel's Den Design Studio.

Ariel Cini

Ariel Cini (pronounced "SIN-eye") has been part of science-fiction fandom for over 30 years as a fan, filker, artist and apa-hack. Familiar filk favourites include "Droozlin' Through the Cosmos", "Flying Stone" and "The Alternate Side" (about parking in New York City). She's on committee for CONTATA; New York's iteration of the Floating Northeast Filk Con; writes for APA-NYU (once in print, now on-line) and writes as Sodyera on LiveJournal. She now seeks representation for her science-fantasy novels.

Nikki Cohen

Nikki Cohen has been working in the often bizarre world of costuming and theatre for nearly 20 years. With her company, MayFaire Moon, she specialises now in corsetry, with the occasional foray into fantasy and specialty wedding gowns and period costumes. She has studied graduate costume design at the University of Massachusetts, and at Carnegie Mellon University. She lives in Philadelphia with her three psychotic cats, an irrepressible blue collie, and a ghost named Marianne. She is an avid geek, and is working on her first novel. She can usually be found at her shop at the Pennsylvania Renaissance Faire (where she's also Local Madame of the International Wenches Guild, Local #9), or online at www.MayFaireMoon.com.

MayFaireMoon.com. She also finds writing about herself in the third person disturbingly amusing.

Don Corcoran

Don has been gaming for three decades and is saddened that his gaming resume is far more impressive than his professional one. As such, some have suggested he make a change in careers. Don has been involved with gaming at Philcon for the past 10 years. Involved in several independently published games (insert random plug for Burning Wheel here), Don is currently working on several of his own designs including a boardgame for Archaia Studios Press' acclaimed comic MouseGuard.

Patricia M. Cryan

Patricia M. Cryan is, by turns, a retailer who never sleeps, a walking library of children's literature, a fan of hard science, harder science fiction, and literary horror tales, and a freelance editor who makes strong folk cry at regular intervals. She serves as General Partner for Mike's Comics - <http://www.mikescomics.com> - a mail order and Internet company established in 1976, which carries books audio productions, toys and other collectibles in the genres of science fiction, fantasy, horror, and mystery, as well as roleplaying game supplies, fantasy greeting cards, and much, much more... including comic books. She and her partner Michael A. Salvo are the authorized North American distributors for the new BLAKE'S 7 audio adventures series produced by B7 Media in conjunction with The Sci Fi Channel. and are actively working with the producers to get a new BLAKE'S 7 television series back on the airwaves. She has been active in bookselling since 1987 and is a member of The New England Children's Bookselling Advisory Council. Her most current literary project involves editorial work on THE EDGECLIFF STORYBOOK; an excerpt can be found at <http://www.edgecliffabbey.com>.

Michael D'Ambrosio

Michael D'Ambrosio is best known as the author of the Fractured Time Trilogy (Fractured Time, Twisted Fate and Dark Horizon) and his new Space Frontiers series with the new Eye of Icarus from Helm Publishing, 2008. Michael was born in Philadelphia and resided most of his life in Delaware County, Pa. He graduated from Cardinal O'Hara High School in 1979. Later, he graduated from Delaware County Community College with an A.A.S. in Electronic Technology. Later, Michael graduated from Widener University with a B.S. in Technical & Industrial Education. He worked for several years as a nuclear field engineer, traveling throughout the United States and Europe on a regular basis. Currently, he works at the Salem Nuclear Generating Station in New Jersey as a controls technician. He served for 22 years

as a member of the Pa. Air National Guard before retiring in 2002. He served several tours in the Middle East and attributes some of his experiences there as inspiration for many of his scenes. Michael is currently working on Dangerous Liaisons, his fifth book and the second in his new Space Frontiers series. Michael has also completed several screenplays which are currently represented. Look for more information about Michael at www.fracturedtime.com.

Ef Deal

Ef Deal publishes fantasy, SF, and horror, mostly in small doses, and teaches writing in South Jersey. Her work has been published in Eternity Online, the Fortean Bureau, Flashshots: Daily Genre Fiction, and The Magazine of Fantasy and Science Fiction.

Keith R.A. DeCandido

Keith R.A. DeCandido has written a whole lotta books. Really. And he just keeps writing them. It's almost scary. Not only that, but he writes short stories, eBooks, nonfiction, novellas -- even comic books! Really, his Farscape comic book is just debuting around the same time as this convention. Seriously, this man must be stopped....

Tony DiGerolamo

Tony DiGerolamo is a New Jersey screenwriter, novelist, comic book writer, game designer, improv comic and actor. He is best known for his work on The Simpsons and Bart Simpson comic books and The Simpsons Books of Wisdom, but his biggest credit is as a joke writer for Politically Incorrect with Bill Maher. Tony has written the award-winning short film, Ten Cents a Minute, as well as the features The Evil Within and Mafioso: The Father, The Son starring Leo Rossi. His novels, Fix in Overtime and The Undercover Dragon are available through Padwolf Publishing (www.padwolf.com). After publishing his own comic books (Jersey Devil, The Travelers and The Fix) with SJRP (www.thefixsite.com), he eventually got a publishing deal with Kenzer & Company. Kenzer published The Travelers. Tony also wrote Everknights (another Kenzer comic book), as well as the Hacklopedia of Beasts (Volumes 1 thru 8) and Slaughterhouse Indigo (an adventure for the Hackmaster RPG). Currently, Tony writes Lookin' at Comics the comics review column for Knights of the Dinner Table magazine. His current game project is called Tony DiGerolamo's Complete Mafia for d20, now available in stores. Tony directs the Philadelphia long-form improv group, the Ninjas. Tony is the official biographer for Lambda Sigma Rho and the web strip Super Frat at www.superfrat.com. Tony has also launched his own web TV show called "Zombie Country" at www.zombiecountr.com.

Gardner Dozois

Gardner Dozois was the editor of ASIMOV'S SCIENCE FICTION for almost twenty years, and is still the editor of the annual anthology series THE YEAR'S BEST SCIENCE FICTION, now in its TWENTY-FIFTH ANNUAL COLLECTION. He has won an unprecedented 15 Hugo Awards as the Year's Best Editor, as well as two Nebula Awards for his own writing. He is the author or editor of over 100 books, the most recent of which are the anthologies WIZARDS (with Jack Dann) and THE NEW SPACE OPERA (with Jonathan Strahan). Coming up are WARRIORS and SONGS OF THE DYING EARTH (a Jack Vance Tribute Anthology), both edited with George R.R. Martin, THE NEW SPACE OPERA II (with Jonathan Strahan), and THE DRAGON BOOK (with Jack Dann).

Ty Drago

For the past ten years, Ty Drago has been the editor/publisher of ALLEGORY (www.allegoryezine.com), one of the premier online paying markets for online SF, Fantasy and Horror. As a writer, his short stories have appeared in numerous publications, both print and online, including HAUNTS, AFTER HOURS, PANDORA and MIDNIGHT ZOO. On the novel front, his first SF/Mystery, PHOBOS, was published by Tor Books in 2004. He makes his home in Cherry Hill, NJ, with his wife and son.

Chris Logan Edwards

Chris Logan Edwards has been a bookseller for 25 years, and is the publisher of Tigereyes Press, which published a World Fantasy Award nominated collection by Michael Swanwick and, in spring 2006, published 'Hit Head On' a collection by Pennsylvania poet Keith Ward. More recently, he edited the souvenir book for the 2007 World Fantasy Convention in Saratoga Springs.

Gary Ehrlich

Gary Ehrlich stalks the hallways of Northeast conventions and assorted filk conventions. A mild-manner structural engineer in mundania, at cons he can be found on stage or in the filk room offering songs of space flight, lunar colonies and hyperspace hotels.

Genevieve Iseult Eldredge

Genevieve Iseult Eldredge was born in rural New England. Growing up as the only girl in a neighborhood of boys, she found her best friends were those created by her own imagination. Now, after years of dreaming, she is finally penning her own novel of epic high fantasy. Her previous publications are "Taken," featured in Blood Surrender, an anthology of vampire erotica; and "Enslaved" written under the pseudonym Kierstin Cherry, featured

in the Circler Press ebook "Like Crimson Droplets."

Andrew C. Ely

A founding member of The Patient Creatures, Andrew has been portraying the Grim Reaper since 1985. As an actor and film-maker he has found an outlet for what some would consider to be his darker side, and has appeared in Time Warp Films "Dead Hunt," and the upcoming "Sealed Fates."

Robert Fenelon

A quarter-century has passed since Philcon changed Robert Fenelon's life. Walking into a room party was walking into a different life. The "Gamilon Embassy" was showing a Japanese animated StarBlazers movie that hadn't been dubbed yet. After this introduction to VHS technology, tape trading and trans-national pen pals, Fenelon did not acquire a VCR for several years. The only way he could watch his VHS tapes of Japanese SF and anime was by showing them at conventions, first through room-parties, then by organizing and running video programs in function rooms, which led to his involvement in clubs, zines & concons, and things like writing introductions to comic books, self-publishing an Anime prozine and distributing it continent-wide through the Direct Sales Market, screening and narrating a 35mm anime film at the 1983 Worldcon's Grand Ballroom and doing panels with the likes of William Gibson, Mark E Rodgers and Frederick Schodt. Through the years, Fenelon has earned his daily bread through intercultural communications consulting in the video industry, museum display design/fundraising, teaching Social Studies and advising on Securities Transfers. A Leo born in the Year of the Tiger, Fenelon enjoys acting, public speaking and the dissection of rhetoric, propaganda and advertising. He likes to tutor history.

Tony Finan

Tony suffers from photophobia caused by prolonged servitude in the Philcon film room, which he had run for over 15 years. He is an avid fan of the science fiction and horror film genres, specializing in British and Asian films.

jan howard finder

The Wombat, aka jan howard finder, has been reading SF for more than 60 years & active in SF circles for about 30. He chaired 2 Tolkien conf., 69 & 71. After finding fandom in 72 & cons in 73, in the UK, he ran 2 SF cons, 77 & 79. In 93 he was accorded the genuine honor of being named as an Honored Guest at CONFRAN-CISCO, the 1993 Worldcon. He came out of retirement in 96 to chair ALBACON 96. Still brain dead, he successfully chaired SFRA 2001, an academic conf. on SF. Survived as Chair

of ALBACON 08. He participates in, judged & MC's masquerades. He is one of the best auctioneers found at cons. According to backs that know, he gives the best backrubs north of the South Pole. He put out an award winning fanzine, The Spang Blah. He sold a short story in 81 to Microcosmic Tales & edited an SF anthology, Alien Encounters, in 82, & published his incredible Finder's Guide to Australterrestrials. He is a marsupial groupie. In 99 he attended A3, afterwards he drove about Oz for a total of 174 days looking for wombats. He puts out an irregular fanzine on Arthur Up-field, an Australian mystery writer. He also likes aerobics, learned to scuba, is taking up sailing, learning how to play cricket, has a budding film career & visited Middle-earth in JAN 04 & MAR 06. Ask him about Yaminons, wombats, BYTELOCK, visiting Middle-earth & other stuff. He is a neat guy. Buy him a Pepsi!

Stephen C. Fisher

Stephen C. Fisher and his viola were kidnapped by fairies in an orchestra pit in Philadelphia in 2004 and carried off to the mythic land of Massachusetts, where they were forced to play in 64 performances with the Gilbert & Sullivan troupes at Harvard and MIT. They have now moved to Virginia, where Steve is working freelance as a writer and editor; he is editing volumes for the collected works of Joseph Haydn and C.P.E. Bach as well as writing fiction. His fiction to date has appeared in rather obscure places, but he's working to change that.

Michael F. Flynn

Michael Flynn is the author of ten novels and two story collections, most recently the Hugo nominee, Eifelheim, and The January Dancer. Recent short fiction includes the Hugo nominee "Dawn, and Sunset, and the Colours of the Earth," and the alternate history, "Quaestiones super caelo et mundo." He has received the Robert A. Heinlein Award for his body of work, and the Sturgeon prize for his story "House of Dreams." He holds a master's degree in mathematics and, as a consultant in quality management and applied statistics, has worked with clients on five continents. His next novel is Up Jim River, the second in his Stories of the Spiral Arm. A native Pennsylvanian, he lives in Easton.

Joe Foering

Joseph Foering is a long time SF enthusiast, gamer, and devotee of Japanese animation (anime). Joe has worked for the anime convention Otakon (www.otakon.com) since its inception in 1994, including a stint as its convention Chairman in 2003. Joe is a graduate of Penn State University, where he served as Secretary of the Penn State Science Fiction Society – the organization that ultimately gave birth to Otakon. He currently resides in the Philadelphia area.

Oz Fontecchio

A former president of the Philadelphia Science Fiction Society and six (6) time chair of Philcon, I have held in the past virtually every position of responsibility in The Philadelphia Science Fiction Society. Currently I spend my fannish time doing programming for Philcon, other conventions including last year's World Fantasy Con and Philadelphia Fantastic. As a full time trial lawyer, I have added representation of authors to my bag of tricks.

Gary Frank

Gary Frank is the author of *Forever Will You Suffer*, a supernatural, time-shifting tale of unrequited love gone horribly wrong. His next novel, *Institutional Memory*, is a terrifying tale of Corporate America and is out now from Medallion Press. His writing has been compared to Richard Laymon and early Graham Masterton. A member of the Horror Writers Association since 2005, Gary has also been a member of the Garden State Horror Writers since 2003 where he is currently President.

Gregory Frost

GREGORY FROST is a writer of fantasy, thrillers, and science fiction who has been publishing steadily for more than two decades. His latest work is the compelling fantasy duology, *SHADOWBRIDGE* and *LORD TOPHET*, published by Del Rey Books. The work is already highly acclaimed: Fantasy Book Critic hailed it as "one of the few must-read fantasies of the year" and Publishers Weekly, in a starred review, said, "Frost brings the charm of an ancient storyteller and the wit of a contemporary tale-spinner to this dramatic tale, effortlessly manipulating his troupe of mortals and immortals and bringing the truths and myths of Shadowbridge equally to life." His previous novel, *FITCHER'S BRIDES*, was a historical thriller that set the fairy tale of Bluebeard in 19th century New York State. Gavin Grant, in Bookpage, said, called it a "detailed chiller [that] will stay with the reader for a long time." The book was a finalist for both the World Fantasy Award and the International Horror Guild Award for Best Novel. Other novels include, *TAIN*, *LYREC*, and Nebula-nominated sf work *THE PURE COLD LIGHT*. His short story collection, *ATTACK OF THE JAZZ GIANTS & OTHER STORIES* was given a starred review by Publisher's Weekly, which called it "one of the best fantasy collections of the year" while hailing the author as a master of the short story form. The collection includes James Tiptree Award, Nebula Award, Theodore Sturgeon Memorial Award, and Hugo Award finalist fiction. His shorter work has appeared in *The Magazine of Fantasy & Science Fiction*, *Asimov's Magazine*, *Weird Tales*, *Realms of Fantasy*, and in numerous award-winning anthologies. His latest stories are "Late in the Day," in the Nov/Dec *Realms*

of Fantasy, and "Ill-Met in Ilium" in the anthology *The Secret History of Vampires*, edited by Darrell Schweitzer. He is a Fiction Writing Workshop Director at Swarthmore College in Swarthmore, PA, and lead off the Clarion Science Fiction & Fantasy Writers Workshop in San Diego, CA. His web site is www.gregoryfrost.com; his blog, "Frostbites," is at <http://frostkovich.livejournal.com>

Charles E. Gannon

Dr. Charles E. Gannon is a Distinguished Professor of English at St. Bonaventure University, where he was the Director of Graduate English until resigning this past year. He is also a Fulbright Senior Specialist in American Literature and Culture. He has published both fiction and non-fiction in the SF field, and his longer fiction credits include novellas in "shared world" universes (such as the "War World" series) and in *Analog*. His most recent non-fiction book ("Rumors of War and Infernal Machines: Technomilitary Agenda Setting in American and British Speculative Fiction") is in second edition, won the 2006 American Library Association Award for Outstanding Book, and was the topic of discussion when he was interviewed by NPR (Morning Edition). His next non-fiction book—"Bigger, Better, Brighter, Faster: the Reengineering of American Manifest Destiny"—is on advance contract and forthcoming from the University Press of Mississippi (early 2009). Dr. Gannon has been a Fulbright Fellow at Liverpool University, Palacky University [Czech Republic], and the University of Dundee and has published extensively on the interaction of fiction, technology (particularly military and space), and political influence. Prior to his academic career, Dr. Gannon worked eight years as a scriptwriter and producer in New York City, where his clients included the United Nations, the World Health Organization, and The President's Council on Physical Fitness. He also worked as author and editor for *GDW*, and was a routine contributor to both the scientific/technical content and story-line in the award-winning games "Traveller," and "2300 AD." Now a father of four (and eternally trailing half a rank behind his two oldest sons in Shotokan Karate) "Chuck" has shifted back into a career that mixes full-time writing with occasional consulting (mostly for academic, defense, and government entities).

Alexis Gilliland

Alexis Gilliland may be less permanent than the Appalachians, but he has been floating around the firmament of Science Fiction for mumble-mumble years, during which time he has run cons, presided over WSFA meetings, published novels, drawn more cartoons than he can conveniently enumerate, and served as co-host for WSFA since the first Friday of November 1967.

Lee Gilliland

Lee Gilliland has been in and around SF and SF cons for the last 20 mumble years. Her other interests include the Titanic, Sherlock Holmes, Richard III, and ancient Egypt. Faye E. Goldman
Faye is an origami folder and teacher. She has been folding for over 40 years. Leads the Greater Philadelphia Paper Pholders.

Mitchell Gordon

Mitchell Gordon is a writer and futurist from Philadelphia. He is an urban planning journalist (M.U.P.) and Vice President of the Phila. Area Space Alliance (PASA). For many years he served as a program director for the Phila. Chapter of the World Future Society. He appears in *Viable Utopian Ideas*, an anthology on shaping a better world; and he is currently finishing a novel.

John Grant

John Grant is author of some seventy books, of which about twenty-five are fiction, including novels like *The World*, *The Hundredfold Problem*, *The Far-Enough Window* and most recently *The Dragons of Manhattan* and *Leaving Fortusa*. His "book-length fiction" *Dragonhenge*, illustrated by Bob Eggleton, was shortlisted for a Hugo Award in 2003; its successor was *The Stardragons*. His first story collection, *Take No Prisoners*, appeared in 2004. He is editor of the recent anthology *New Writings in the Fantastic*, which was shortlisted for a British Fantasy Award. His novella *The City in These Pages* is shortly to appear from PS Publishing. In nonfiction, he coedited with John Clute *The Encyclopedia of Fantasy* and wrote in their entirety all three editions of *The Encyclopedia of Walt Disney's Animated Characters*; both encyclopedias are standard reference works in their field. Among his latest nonfictions have been *Discarded Science* and *Corrupted Science*; he is currently working on their companion volume, *Bogus Science*, on a book about film noir, and on "a cute rhyming book for kids about a velociraptor". As John Grant he has received two Hugo Awards, the World Fantasy Award, the Locus Award, and a number of other international literary awards. Under his real name, Paul Barnett, he has written a few books (like the space operas *Strider's Galaxy* and *Strider's Universe*) and for a number of years ran the world-famous fantasy-artbook imprint *Paper Tiger*, for this work earning a Chesley Award and a nomination for the World Fantasy Award.

Daniel Grotta

Daniel Grotta wrote the first biography of J.R.R. Tolkien, which was initially published in trade paperback (Running Press), then mass paperback (Warner Books) and finally in hard cover (Grosset & Dunlap). It has been in continuous publication for over a quarter century, has been translated into numerous

languages, and once had the singular distinction of being the most stolen book out of libraries. Daniel has also written seven other non-fiction books (co-authored with his wife Sally Wiener Grotta). As an investigative reporter, war correspondent, book and music critic, technology reviewer, features writer and columnist, he has authored well over 1,500 stories for prominent magazines and newspapers, such as *Islands*, *Philadelphia Inquirer*, *Reader's Digest*, the *London Sunday Times* magazine, *American Heritage*, *Parade*, *Saturday Review*, *PC Magazine*, *Family PC*, *Philadelphia Magazine*, *Lear's Magazine* and many others. His short fiction has appeared in Asimov's and *Focus Magazine*, and his novel is still a work in progress. Recognized, also, as one of the premier experts on digital photography, Daniel is the president of *DigitalBenchmarks*, the independent digital camera and imaging test lab. He is a member of *The Authors Guild*, the *American Society of Journalists & Authors (ASJA)*, the *Overseas Press Club*, the *National Book Critics Circle*, and *SFWA*.

Sally Wiener Grotta

Sally Wiener Grotta is a journalist, photographer and author. Her work has appeared in scores of magazines, including *Parade*, *Lear's Magazine*, *Family PC*, *The Robb Report*, *American Heritage*, *Islands*, *PC Magazine* and many other publications. Sally is also the co-author (with her husband Daniel Grotta) of seven non-fiction books, the most recent being "PC Magazine Digital SLR Photography Solutions" (John Wiley). Sally's newest fine arts project is *American Hands*, for which she she has received grants to mount exhibits in *Scranton* and *Allentown, PA* to mount exhibits in 2008. In addition, she and Daniel give seminars and workshops around the country and on the Internet on digital photography and imaging, and have an Internet radio show *The Photo Gurus* (www.wsradio.com/ThePhotoGurus). Sally's first novel "The Winter Boy" is currently being circulated by her agent, and she is working on her second, "Jo Joe." An active member of *American Society of Journalists & Authors (ASJA)* and a former chapter president of *American Society of Media Photographers (ASMP)*, Sally is an advocate for author's rights and speaks often on the business of writing.

David G. Hartwell

David G. Hartwell is a Ph.D. in *Comparative Medieval Literature* who has been nominated for the *Hugo Award* thirty-one times and won once, for *Best Editor*, 2006 and one in 2008 for *Best Editor*[long form]. He has edited a number of anthologies, including an annual *Year's Best SF* paperback series now in its thirteenth year and co-edits a *Year's Best Fantasy* pb both with *Kathryn Cramer*, and both editors have won the *World Fantasy Award* for best anthology. He has taught at *Harvard University*, *Clarion West*

writing workshop in *Seattle*, and *New York University*, among others, and has edited a couple of thousand SF books since 1970. He is the author of *Age of Wonders*, and is presently a senior editor at *Tor/Forge Books* and the publisher of *The New York Review of Science Fiction*. This page contains news and information about his books and adventures.

Sara Harvey

Sara M. Harvey is the author of *The Convent of the Pure/* from *Apex Books*. The two follow-up novellas in the series will be published in late 2009 and early 2010, respectively. Her debut novel was *A Year and a Day/*, a romantic urban fantasy published in 2006. Sara is also a costumer and works as an assistant costume designer, an instructor in costume and fashion design, as well as a contributor to costume history textbooks. She lives in *Nashville, TN* with her husband and fellow writer, *Matt*, and their dogs, *Guinevere* and *Eowyn*.

Steve Haug

Steve(Maugorn or Maugie)Haug is a full time musician/singer from the *DC* area. His musical interests and influences run from medieval thru modern and thru many genres as well. His other interests include: chocolate, lechery, bad movies, mad science, good puns, and of course, science fiction. He has hopes that his fourth self-produced CD *_Crazy Quilt_* will be completed before you read this. But he'll remind you with capitalistic glee that his others are also available.

Orenthal Hawkins

Orenthal Hawkins is a self-described *Pop Culture Fiend* who has never really grown up. From *B-movies* to *anime*, from *Old Time Radio* to the Internet, if it has anything to do with pop culture he has an opinion on it. He currently offers this opinion in a commentary segment (appropriately titled "Pop Fiendish") on *The Chronic Rift*, a podcast dedicated to all things genre related. You can check it out at chronicrift.com. He likes to think he's a well balanced fan. His friends aren't really sure if the term "well-balanced" applies.

Robert Himmelsbach

Rob Himmelsbach is a *Journeyman level costumer* in the *ICG*; a *Master of the Laurel* in the *SCA*; a *Health Department Program Manager* in *Real Life*; and a *crank and nuisance* generally. He has run or helped run *Masquerade* and *Costumer Programming* at many *Philcons* and other cons, and was *MC* for the *Masquerade* at *Millenium Philcon* (2001 *Worldcon*).

Larry Hodges

Larry Hodges, of *Germantown, MD*, is an active member of *SFWA* with 24 short story

sales. He's a graduate of the six-week 2006 *Odyssey Writers' Workshop*, the 2007 *Orson Scott Card Literary Boot Camp*, and the 2008 *Taos Toolbox Writers' Workshop*. Hodges has a master's in journalism and a bachelor's in math, with minors in chemistry and computer science. He has three books and over 1100 published articles in 80 different publications. Said Hodges, "My best writing tends to be humorous SF and fantasy, yet I didn't really sell much until I focused on first choosing a clear theme, and then satirizing it." He's also a member of the *USA Table Tennis Hall of Fame* - really! (Google it.) He's been a professional table tennis coach for many years, and was a professional player at one time. He is currently working on his first novel. Visit him at www.larryhodges.org.

Heidi Hooper

Heidi Hooper has a *Bachelors in Sculpture* from *Virginia Commonwealth University* and *Master's in Metalsmithing* from the *Mass College of Art*. Her work has been seen in many galleries across the country (including *A Mano* in nearby *New Hope*) and can be viewed on her web page at www.heidihooper.com. She also has won many costuming awards for her metal armor pieces, including a *Best Craftsman award* at the *Worldcon* level. She was a *Craftsman Judge* at the 2004 *Worldcon* in *Boston*. Since a cancerous tumor caused the removal of most of her upper arm, she has had to work primarily in soft clays, and her recent work includes *dryer lint!* Heidi is also one of the founders of the *New England Roleplaying Organization (NERO)* along with her husband *Mike Ventrella*. They now run *Alliance LARP* (www.AllianceLARP.com)

Amy Howard Wilson

Amy Howard Wilson and *David G. Wilson, III* Born in *Detroit* on *May 28, 1955*, I was "bit by the acting bug" in high school. I am a proud graduate of *The American Academy of Dramatic Arts* in *New York City* - *Class of '75*, where I received an invaluable education. Also in need of experience with the "business" side of show business, I went to work for a casting/talent payment agency; a composer of music for *TV* and *Radio spots*. In 1979, I was working in the front office of the *Weist-Barron School For TV* and *Commercial Acting*. *Kit Carter*, the casting director, called the school looking for non-union talent to do the English dub for a new Japanese animated series, which would eventually come to be known as *Star Blazers*. I had the honor of being cast to dub the voice of *Nova (Mori Yuki)* for *Season 1 - The Quest For Iscandar* and *Season 2 - The Comet Empire*. In 1997, after many years of thinking about *Star Blazers* only as a fond memory, I was delighted to learn that there are fans around the world who still value it as I do. In 1999, I met one such long time fan, *Jeff Thompson*, who very kindly asked me to dub the voice of *Miranda* in *The Rules of Being 16* episode

of The Irresponsible Captain Tylor OVA for RightStuf, Int'l. In 1998, at Anime Weekend Atlanta, I met the man who would become my husband, David G. Wilson, III. A devotee of anime since before it was known as anime, and known as Dave the Third to his friends! With a passion for Japanese culture and history, Dave is especially keen on "old school" anime. He delights in sharing stories and memories of the special days gone by, when changing the channel meant getting up and walking across the room! We were married on October 14, 2000 and now have a beautiful home in Virginia with 5 fabulous felines. Since 2002, I've been recording and producing audio books for an Australian author and good friend, Wendy Laing. I've formed a family friendly, full service audio production company called Studio V.O.I.C.E., and coined a new title CVO (Chief Vocal Officer!). Projects include do-recording a book about a VietNam vets personal experience with the author, and a joint venture with Writers Exchange E-Publishers. <http://www.writers-exchange.com>

Walter Hunt

Walter H. Hunt is the author of four books published by Tor: The Dark Wing (2001), The Dark Path (2002), The Dark Ascent (2004), and The Dark Crusade (2005). This critically reviewed series deals with the ethics and morality of war, and the relationship between humanity and other intelligent species; they have been compared to the works of Herbert, Card, Weber and Tolkien. His new book, A Song In Stone, is a historical novel about the music encoded in the stones of Rosslyn Chapel and the Order of the Temple. Walter is an active Freemason and a lifelong baseball fan. He lives in Massachusetts with his wife and daughter.

Scheherazade Jackson

As Mistress Baroness Scheherazade Al-Zahira, The former co-ruler of the SCA Barony of Bhakail as Scheherazade Jackson she teaches Eastern Belly Dance, Teaching classes on Damascus in the Middle ages, organizes Toys-for-Tots collections, and generally workes to create an orderly universe.

Stuart Jaffe

Stuart Jaffe has been writing for many years, and his most recent work can be read in the anthology New Writings in the Fantastic as well as the upcoming Writers for Relief 2. With his wife, he co-hosts The Eclectic Review, a podcast in which they discuss science, art, writing, books, movies, and just about anything else that falls in their laps. He resides in North Carolina with his wife, son, numerous fish, three aquatic turtles, one box turtle, three tarantulas, one gerbil, one corn snake, two rabbits, five cats, and a horse (which, thankfully, resides in a stable). Despite his best efforts, this list of creatures keeps growing.

Melissa James

The Denebian Slime Devils have been singing together as a filk group since 1980, when they appeared at Shore Leave 2 (they were also half of the con committee and decided they could at least fill up some programming time). Believing that quantity is better than nothing, the group consists of Regina DeSimone, Cathy Dougherty, Melissa James, Denise Masters, and Kathy Scrimger. The Slimes, as they are known for short, sing parodies of mostly top 40 songs about science fiction shows and the occasional topic like people yakking on cell phones. This is their first Philcon.

Victoria Janssen

Victoria Janssen's novel THE DUCHESS, HER MAID, THE GROOM AND THEIR LOVER will be published by Harlequin Spice, a trade paperback line of erotic novels, in December 2008. Her second novel for Spice, THE MOONLIGHT MISTRESS (October 2009), is set during World War One and includes werewolves, crossdressing, spies, muddy shell holes, nuns driving lorries, and a zouave on a motorbike. Yes, she realizes that sometimes her plots run a bit wild. Her website may be found at www.victoriajanssen.com.

Phil Kahn

Phil Kahn is a Webcomics Person, and everything that that implies. He is currently co-writing the art school-mocking Sketchies (<http://sketchies-comic.com>), and is hastily avoiding work on future projects. You may know him from his previous stint as a critic with his blog, I'm Just Saying and The Digital Strips Podcast. He is also a videographer, an audio-visual technician, and a rapscallion. And yes, he is the official PhilCon Phil Kahn.

Marvin Kaye

Author of 15 novels, 6 nonfiction books, several plays & play adaptations, and editor of 32 (and counting) fantasy, mystery and theatre anthologies, one of which, "The Fair Folk," won the 2006 World Fantasy Award. Marvin Kaye currently is editor of "H. P. Lovecraft's Magazine of Horror" and "Sherlock Holmes Mystery Magazine." He has published books through his imprint, Marvin Kaye's Nth Dimension Books, a division of Wildside Press. A native of Philadelphia, he lives in New York, where he is Adjunct Professor of Creative Writing at NYU, and serves as Artistic Director for The Open Book, New York's oldest readers theatre company. He plays the role of Mr. Cornelius Shroud at the Jekyll & Hyde Club in Manhattan, and acts the role of a Standardized Patient at Mt. Sinai Hospital.

Jon Kilgannon

Jon Kilgannon is the author of the webcomics A Miracle of Science and Afterlife Blues, both found at www.project-apollo.net. Deeply involved with running Otakon (the largest anime convention in North America) for the past decade, he resides in the Philadelphia suburbs.

Kimberly Ann Kindya

Kim Kindya is a multimedia producer, writer and costumer. She worked on a number of CD-ROMs, including the "Star Trek Encyclopedia," "Farscape: The Game," and the original role-playing computer game "Darkened Skye." She has reviewed SF and Fantasy for PUBLISHERS WEEKLY, as well as written the short story, "Ice Prince," in the anthology X-MEN LEGENDS, a Powerpuff Girls "Choose-Your-Own-Adventure" style book for kids, and two Looney Tunes books for Scholastic. (ROSWELL RUCKUS and RUNAWAY ROBOT) She is a Craftsman-level costumer and ICG member who has competed at Philcon, Lunacon and WorldCon. A longtime avid fan of comics and animation, she collects Japanese anime and manga as well as American comics and cartoons.

Eric Kotani

Eric Kotani is the pseudonym used by an astrophysicist, (Dr.) Yoji Kondo, in writing science fiction. Kotani has published seven novels, the last being "Legacy of Prometheus" with John Moddox Roberts. His latest short story, "Orbital Base Fear" was published this year in the new Tekno Book anthology, "Space Stations." He also edited "Requiem: New Collected Works by Robert A. Heinlein and Tributes to the Grand Master", a national best seller. Kondo headed the astrophysics laboratory at the Johnson Space Center during the Apollo and Skylab Missions and was director of a satellite observatory for 15 years at NASA Goddard. He has published over 200 scientific papers and has held professorships at several universities. Among a number of honors, he is the recipient of a NASA medal and Isaac Asimov Memorial Award. An asteroid has recently been named Yojikondo.

Mary Robinette Kowal

Mary Robinette Kowal is a professional puppeteer who moonlights as a writer. Her work appears in Cosmos, Strange Horizons and is forthcoming in Asimov's. She is the 2008 recipient of the John W. Campbell Award for Best New Writer. Visit www.maryrobinettekowal.com.

Ruth Lampi

Ruth Lampi is a sculptor and illustrator. She works in many mediums, ranging from woodblock prints, to porcelain to oils. Recent works are included in *No Longer Dreams*, an anthology of horror, science fiction and fantasy, *Children of Morpheus*, by Danielle Ackley McPhail, *Goblin Tales*, an anthology from Poison Clan Press, the covers of *Knight's Honour* and *Children of the Orcs*, by Stephanie Major, and *Allies and Enemies*, by White Silver Publishing. Ruth has been drawing from the time she could grip crayons and has been a science fiction and fantasy fan for even longer.

Dina Leacock

Dina A. Leacock, who writes under the name Diane Arrelle, has sold more than 100 short stories to anthologies and magazines. You can find her work in the *Strange Stories Of Sand and Sea* anthology, *Strange Weird and Wonderful Magazine*, and an upcoming issue of *Space and Time*. She has two published books, *Just A Drop In The Cup*, a collection of flash fiction and short-short stories (Darker Intention Press) and *Elements Of The Short Story*, (Tricorn Publishing.) She is proud to be a founding member as well as a past president of the Garden State Horror Writers as well as a past president of the Philadelphia Writers' Conference. She lives on the edge of the Pine Barrens (home of the Jersey Devil) in South Jersey with her husband, two sons and cat.

Evelyn Leeper

Evelyn Leeper became addicted to science fiction with *THE WONDERFUL FLIGHT TO THE MUSHROOM PLANET*. She discovered fandom when then-future husband Mark signed her up for the UMass SF Society in 1968. In 1978 they founded the Bell Labs SF Club and their own (soon) weekly fanzine, which has gone through several title changes until it settled down as the *MT VOID* (pronounced "Empty Void") which has had more than 1500 issues! She has been nominated for the Hugo for Best Fan Writer twelve times for her convention reports, travelogues, and book reviews, and is a judge for the Sidewise Awards for alternate history.

Mark Leeper

A science fiction fan since age 5, Mark went to the University of Massachusetts where he was active and eventually the president of the science fiction society. In 1978 he and his wife Evelyn founded the company science fiction club at Bell Laboratories in New Jersey. What started as the weekly notice for the club has grown into the weekly fanzine for the electronic community, *THE MT VOID*, which now has had over 1300 issues! Mark is also the longest continually publishing film reviewer on the Internet. Mark's other hobbies

include recreational mathematics, old-time radio, international travel, and origami. He and his wife have been fan guests of honor at *Contraption* and *Westercon*.

Deb Lieven

Former copywriter and long-time member of the Philadelphia Science Fiction Society, Debby Lieven, infiltrated the Northern borders in the pursuit of education and superior snuggles despite a profound sadness at no longer being in charge of Children's Programming at Philcon even if she does still get to help out. She has been a writer and proofreader for the "Netbook of Witches and Warlocks" for the D20 System.

Andre Lieven

Andre Lieven has been involved with SF conventions for [mumbly, mumbly] years and still loves it as much as in the beginning. His interests start with hard SF from Asimov and Clarke and range out to his old childhood favourites of *Star Trek* and *Thunderbirds*. All that lead to connecting with his interests in political science, history, military and aerospace technology and policy, and space flight. He has participated in working in most parts of SF conventions and speaks on panels at various conventions with *Worldcon* included on both points.

Nathan Lilly

N.E. Lilly is the editor of *SpaceWesterns.com*. When he isn't reading submissions or indulging his love of the *Space Western* sub-genre, he's developing websites for Science Fiction professionals and organizations through *GreenTentacles*. He has designed artwork for a variety of media and processes, such as stage productions, desktop publishing, and advertising specialties, as well as dynamic and interactive content for the Internet. His current work includes *TimWBurke.com*, *LawrenceMSchoen.com*, *SpaceWesterns.com*, and *ParanormalRestrainingOrders.com*, as well as websites for *Philcon 2002* through *Philcon 2006* and the *Browncoat Ball 2007*.

Gordon Linzner

Gordon Linzner is the author of three published novels and dozens of short stories, former publisher and editor in chief of the oldest extant small press science fiction magazine, *SPACE AND TIME*, established in 1966. He also works as a New York City tour guide, a story teller, a sound technician, and front man for the *Saboteur Tiger blues/oldies band*.

Jonathan Maberry

JONATHAN MABERRY is a multiple Bram Stoker Award-winning author. He is a professional writer and writing teacher and since 1978 has sold more than 1100

articles, eighteen nonfiction books, six novels, as well as short stories, poetry, song lyrics, video scripts, greeting cards, and two plays. His nonfiction works include *VAMPIRE UNIVERSE: The Dark World of Supernatural Beings That Hunt Us, Haunt Us and Hunger For Us* (Citadel Press, 2006), and *THE CRYPTOPEDIA: A Dictionary of the Weird, Strange and Downright Bizarre* (Citadel, 2007 –winner of the Bram Stoker Award for Outstanding Achievement in Nonfiction). Scheduled nonfiction books include *ZOMBIE CSU: The Forensics of the Living Dead* (September 2008); *THEY BITE!* (2009) and *VAMPIRE HUNTERS AND OTHER ENEMIES OF EVIL* (2010). His fiction includes the *Pine Deep Trilogy*, which began with *GHOST ROAD BLUES* (winner of the Stoker Award for Best First Novel in 2006), and includes *DEAD MAN'S SONG* (2007) and *BAD MOON RISING* (due May 2008). Jonathan's next novel will be *PATIENT ZERO* (St Martins Press, March 2009), which launches a new series of action thrillers featuring Joe Ledger, a Baltimore cop recruited by a secret government agency to help stop a group of terrorists from releasing a plague that can turn people into murderous zombies. Jonathan is a speaker for the National Writers Union, and an active member of HWA (Horror Writers Association), ITW (International Thriller Writers), SFWA (Science Fiction and Fantasy Writers of America) and the MWA (Mystery Writers of America). In 2004 Jonathan was inducted into the International Martial Arts Hall of Fame largely because of his extensive writings in that field. His martial arts books include *E.S.M: Effective Survival Methods* (Vortex Multimedia, 1985); *Introduction to Asian Martial Arts* (Vortex Multimedia, 1986); *The Self-Defense Instructor's Handbook* (Vortex Multimedia, 1990); *Judo and You* (Kendall Hunt, 1991); *Ultimate Jujutsu Principles and Practices* (Strider Nolan, 2002); *The Martial Arts Student Logbook* (Strider Nolan, 2002); *Ultimate Sparring Principles and Practices* (Strider Nolan, 2003).

Cortney Marabetta

Cortney Marabetta is a former editor for *Wizards of the Coast*, trying to decide whether to seek regular work or make freelance editing a full-time job. Or, possibly, whether it would be smarter still to give it all up and open a bookstore. The only thing that is certain is that books have a very large place in her life, and if she gives any more of them house room, she will have to buy a house. Holding a degree in anthropology from Oxford University in one hand and a tight grip on the English language with the other, she has finished her first novel, *Riding Horse*, a quasi-fantasy story.

Rebecca Marcus

Rebecca Marcus has been involved with *PSFS* and *Philcon* since the days when the

con shared hotel space with the Phillipina debutant ball and the American Psychiatric Association banquet. As a self appointed official hostess of Philcon she can be found at parties, panels or just roaming the hallways giving out con presents. The more serious jobs aren't as fun to list. All hail Gorga!

Joseph McCabe

Joseph McCabe is the associate editor of Comcast's horror entertainment website FEARnet.com, and the Bram Stoker and International Horror Guild Award-nominated author of *Hanging Out with the Dream King: Conversations with Neil Gaiman and His Collaborators*. A former editor of both *Weird Tales* and *Comic Book Artist* magazine, he's currently a frequent contributor to SFX, and has written about science fiction, fantasy and horror for publications as diverse as *Paste*, *RES*, *Total Film* and *The New York Review of Science Fiction*.

Jack McDevitt

Jack McDevitt has been a Nebula finalist in eleven of the last twelve years. His last four novels all made the final ballot. In 2007, *SEEKER* won in the Nebula category. In 2003, *OMEGA* won the John W. Campbell Award for best SF novel. He has won the Southeastern SF Lifetime Achievement Award and the Phoenix Award, both given for his body of work. These awards are restricted to writers with a Southern connection. McDevitt is believed to be the only Philadelphia taxi driver ever to have won either. His most recent novel, *THE DEVIL'S EYE*, has just been released by Ace Books. *CRYPTIC: THE BEST SHORT FICTION OF JACK MCDEVITT* will be published in January by Subterranean. McDevitt has been a naval officer, a customs officer, an English teacher, and has conducted leadership and management seminars for the US Customs Service. In his spare time he plays chess and bridge, and has a lifelong passion for Sherlock Holmes.

Gary McGath

Gary McGath is a writer and singer of filk songs. He has edited a number of filk books, including his own "Mad Scientist's Songbook" and has compiled the M.A.S.S.F.I.L.C. filk book index. He has been clerk of M.A.S.S.F.I.L.C. since its inception.

Mike McPhail

Mike McPhail is the winner of the 2007 Dream Realm Award for Best Anthology (and finalist for Best Cover Art), as editor and cover artist for the Military Science Fiction anthology "Breach the Hull", produced by Marietta Publishing. Currently he is working on book II in the trilogy, "So It Begins", which is scheduled for release in early 2009, with book III "By Other Means" planned for 2011. He is the creator of the Alliance Archives

(AllArc) series and its related Martial Role-Playing Game (MRPG); a manual-based, military science fiction that realistically portrays the consequences of warfare. Favorite Quote: "I'm a Joseph Campbell man, in a Roseanne Barr world." Website: <http://www.mcp-concepts.com> Website: <http://www.milscifi.com>

Richelle Mead

Richelle Mead is the New York Times Bestselling Author of *Frostbite*, *Shadow Kiss*, and others in her YA series, *Vampire Academy*. She also writes two urban fantasy series for adults. Her *Succubus Blues* series is about a disgruntled succubus juggling the perils and absurdities of immortal life. Her second series, *Storm Born*, follows a freelance shaman who finds herself ensnared in an Otherworldly prophecy. A former teacher, Ms. Mead holds an M.A. focused in mythology and heretical religions. When not writing full-time in Seattle, she can be found hoarding Kona coffee and corrupting the world one blog entry at a time.

Judith Moffett

Judith Moffett is the author of eleven books in five genres, including three sf novels and a collection of stories. Her novelet "Surviving" won the first Theodore Sturgeon Award in 1987; the following year she received the John W. Campbell Award for Best New Writer. Her short fiction has appeared on the Nebula ballot three times and the Hugo ballot once, and her third novel *Time, Like an Ever-Rolling Stream* (Vol. II in her *Holy Ground Trilogy*) was a Tiptree honoree. Vol. III, *The Bird Shaman*, has just been published. She taught creative writing at Penn for many years, and now divides her time between her hundred-acre ex-farm in Kentucky, and Swarthmore PA.

Andrew C. Murphy

Andrew C. Murphy is the award-winning Creative Director of Art for BrainWorks Communications, a medical advertising company. He lives in Penn Valley, Pennsylvania with his wife and three children. His novel, *Steel Sky*, is a cult classic to a very small cult.

Kristen Nelson

Kristen Nelson hails from Long Island where she was discovered at a science fiction convention known as ICON. After landing roles in *Boogiepop Phantom*, *Kare Kano* (His and Hers Circumstances), and *Comic Party*, Kristen has had the honor of attending many conventions including Philcon. This past year Kristen performed as a singer at the ICON Cabaret and at the National Convention of Kappa Gamma Psi Performing Arts Fraternity. She was also cast in a leading role in a developing video game for the Nintendo

DS called STARK. Kristen would like to thank Philcon and Brian Price once again for their continuing support.

Deb Nixon

Member of The Chromatics, a six-member vocal band writing and performing original astronomically-correct songs about the universe.

Christine Norris

Christine Norris is the author of several novels and short stories for young adults. She spends her time divided between her writing, substitute teaching, and caring for her family of one husband-creature, a son-animal, and a small feline who is very adept in his position as Guardian of the Bathtub. She also works at English Adaptations of novels translated from other languages. This is Christine's fourth Philcon appearance, and she is very happy to return. To learn more about Christine Norris, please visit <http://www.christine-norris.com> or at her MySpace page at <http://www.myspace.com/christinenorris>.

Frank O'Brien

Frank O'Brien is a volunteer historian for NASA, primarily as a researcher for the *Apollo Lunar Surface Journal*, and is co-editor of the *Apollo Flight Journal*. He was responsible for preparing the Lunar Module Mission Simulator and other artifacts for exhibition at the Cradle of Aviation Museum, and is VP of Information Technology at the Infoage Science and Learning Center. Frank frequently lectures on space topics at NASA conferences NASA and computer expositions.

Terri Osborne

Terri Osborne began her career with forays into the published Star Trek universe. Then it was on to ancient England for a meeting with Boudicca with "Good Queen, Bad Queen, I Queen, You Queen" in the *Doctor Who: Short Trips* anthology *The Quality of Leadership*. 2009 looks to see the launch of her *Realms Next Door* universe, where we visit the Ireland of yesterday, New York of tomorrow and everywhere (and everywhen) in between. Keep up with her at www.terriosborne.com.

Crystal Paul

Crystal Paul has been a fan and a filker since 1977 and has been on the staff and committee of many cons, both SF and media. She has twice chaired Conterpoint, the Washington DC filk con. Most recently, she was Listener Guest at Contata, the New York filk con. She is a technical writer and worked at Hubble Space Telescope project HQ for 7 years. Possibly her most insane fannish moment was marrying Steve Brinich at Conterpoint 2007 while chairing the con.

Sally-Rouge Pax

Sally has been running a webcomic, Parlor Trick (www.parlortrickcomic.com) with her brother Jo for over a year. When she's not slaving away over hot graphite and paper, she's locked up in her basement belting out tunes and rockin' with her band Mojo Rocket (www.mojorocket.net). Her life is pretty much a never ending cycle of band, comic, lather, rinse and repeat (with occasional breaks to rescue puppies).

Jo Blu Pax

Jo has been running a webcomic, Parlor Trick (www.parlortrickcomic.com), with his sister Sally for over a year. When not scribbling on his tablet and cursing at Photoshop, he's perched upon his upright bass slapping out tunes and grooving along with his band Mojo Rocket (www.mojorocket.net). Some would say that routine is boring and variation is the spice of life, but Jo would laugh at this. ...Because he has an upright bass. And honestly, any boring routine can be made interesting with one of those!

Michael D. Pederson

Michael D. Pederson is the publisher/editor/graphic designer responsible for the semiprozine Nth Degree and its e-zine counterpart NthZine.com. Mike began life as a semi-pro in 1988 when his SF short story, "Dust Storm," won first place in a local writing contest. In the 1990s he wrote and published the Raven comic book series (with artist R. Craig Enslin) and edited and published Scene, a Virginia-based entertainment magazine. In 2001, Mike was part of the "Best in Class - Master Division" winning presentation (Pre-Emptive Strike) at the Millennium Philcon Masquerade. Shortly after that he started Nth Degree. This year, he wrote a chapter on "Writing for Magazines" for Dragon Moon Press' Writing Fantasy: The Quest for Publication. Mike has temporarily put his zining activities on hold to focus on even more serious (and time-consuming) fanac. He is now the permanent con chair for RavenCon in Richmond, Virginia and (along with Warren Buff) is chairing a bid for a Raleigh NASFiC in 2010. Yes, Mike is an insanely busy person; if you see him around the con please feed him lots of caffeine and/or beer. When not engaged in geekish pursuits, Mike is a professional graphic designer and lives in Charlotte, NC.

John Picacio

JOHN PICACIO has illustrated covers for books by Harlan Ellison, Michael Moorcock, Robert Silverberg, Frederik Pohl, Dan Simmons, Jeffrey Ford, Robert Heinlein, Graham Joyce, Mike Resnick, Joe R. Lansdale, and many, many more. This year, he was a finalist for two Chesley Awards, the Locus Award, the World Fantasy Award, and the Hugo Award. He has previously won

the Locus Award, the Chesley Award, two International Horror Guild Awards, and the much-coveted World Fantasy Award, all in the Artist category. He's been nominated four times for the Hugo Award for Best Professional Artist, but hasn't won a Hugo yet. COVER STORY: THE ART OF JOHN PICACIO, a lush, 200-page hardcover collection of his work, was also a 2007 Hugo Award finalist. This past February, Ballantine/Del Rey released a major trade paperback edition of Michael Moorcock's ELRIC: THE STEALER OF SOULS, debuting Picacio's all-new cover and interior illustrations. This year alone, his art has appeared on almost a dozen book covers (with more to come) including SON OF MAN by Robert Silverberg, VIEWPOINTS CRITICAL by L.E. Modesitt, Jr., and FAST FORWARD 2, edited by Lou Anders. He and his wife, Traci, live in San Antonio, Texas. This is their first visit to Philadelphia, and Traci can't wait to check out the Mutter Museum and John can't wait to check out a genuine Philly cheesesteak, wiz wit. For more info, please visit www.johnpicacio.com, or his blog, <http://johnpicacio.com/blog.html>.

KT Pinto

KT Pinto couldn't stand where her family had moved once they left Brooklyn, so she started killing people. Once she ran out of room for the bodies, she decided she had to find another outlet for her frustration. That's when she started writing... For more about KT's life in her own words, go to <http://ktpinto.livejournal.com/303483.html> or visit her website at www.ktpinto.com. The first two novels in the Books of Insanity series - Celeste and Vanity - are now for sale.

Tim Powers

Tim Powers is the author of twelve novels, including The Anubis Gates, Last Call, Declare and Three Days to Never. His novels have twice won the Philip K. Dick Memorial Award, twice won the World Fantasy Award, and three times won the Locus Poll Award. Powers lives with his wife, Serena, in San Bernardino, California.

James Prego

James Prego, ND is a practicing Naturopathic Doctor on Long Island, NY. He is also an adjunct professor of Biology at Touro School of Health Sciences and a board member of the New York Association of Naturopathic Doctors. Dr. Prego is a long-time fan of science fiction and has been a guest at conventions, such as I-Con and Pi-Con, where he has been on panels discussing xenobiology, health in space, life extension, fusions of biology and technology, and how natural ways of healing fit in a sci-fi/high-tech world. He has also been on various fan-related and culture panels. Dr. Prego has given talks, written articles, and been a guest on radio shows, discussing naturopathic medicine,

children's health, detoxification, and other health-related topics. To learn more about Dr. Prego, and what naturopathic medicine is, you can visit www.doctorprego.com or read his health and wellness blog at drprego.blogspot.com.

Peter Prellwitz

Peter Prellwitz is the IT Director for a precious metals refining company located in Philadelphia. Peter has been writing stories, plays and skits since the fifth grade. Born in Arizona, Peter has lived in Wisconsin, California, Hawaii, New York, Massachusetts, and Pennsylvania, where he now lives with his wife, Bethlynn, and four of their five sons. Since 2004, Double Dragon Publishing has published nine of Peter's novels, along with many individual short stories. Horizons, his second novel but first published, was chosen by Mike Resnick as the winner the 2003 Draco Award for Best Science Fiction. A perennial Susan Lucci of the Eppie Awards, Peter has been a Finalist five times, but has yet to be a Winner. In 2008, Peter teamed up with professional anime artist Steve Bennett and started the web comic Angel of St. Thomas, based upon his novel. (One of those Finalist-not-Winner books.)

Brian Price

Brian T. Price was hooked on Japanese animation at an early age after his exposure to "Battle Of The Planets" in the first grade. But it wasn't until a chance meeting in New York City circa 1987 that he learned about organized anime fandom in the form of the Animation/Fantasy Association. Within a handful of years Brian became a founding member of the Atlantic Anime Alliance, staffing Chibicon (the east coast's first anime conference) and ANIMEast '94 & '95. In recent years he indoctrinated into public speaking on panel discussions by publisher and fellow anime pundit Robert Fenelon. He now speaks on panels about anime and other sci-fi & fantasy related topics at conventions up and down the East Coast. Currently he keeps himself active in anime fandom as staff at Katsucon, Anime/Video Coordinator for Double Exposure's gaming events and is the head of anime programming at Philcon, the longest running science fiction convention in the world. A certified massage therapist and freelance artist by trade, Brian has also taken a small step into voice acting, lending his voice to the productions of Dragon's Lair Studios and the forthcoming "Webmaster Guy" animated project.

Tom Purdom

Tom Purdom's first published story appeared in the August, 1957 issue of a magazine called Fantastic Universe. His contributions to the science fiction scene include novels, short stories and novelettes, magazine articles, book reviews, two terms as vice president of SFWA, three years as Eastern Regional Director of

SFWA, and approximately fifteen years of volunteer work for the Philadelphia Science Fiction Society and Philcon. In the last twenty years, he has produced a series of short stories and novelettes that has appeared in Asimov's, Jim Baen's Universe, and anthologies such as the year's best series edited by Gardner Dozois and David Hartwell. He lives in center Philadelphia where he devotes himself to a continuous round of concerts, plays, social events and other urban pleasures.

Roman Ranieri

Roman A. Ranieri is a native of Philadelphia, PA. During his formative years in Catholic elementary school and Catholic high school, he enjoyed writing tame stories for English class assignments, and other --- more imaginative tales for his own amusement. Although this fiction displayed some emerging talent, Roman never submitted any of it for publication. In 1986, he finally took the literary plunge and began sending his work to various editors. Following the accumulation of a respectable stack of rejection letters, Roman eventually became a frequent contributor to many small press magazines such as: Cemetery Dance, Afraid, Horror, and Dead of Night. His spectrum of work for these publications included; fiction, articles, interviews, and book/magazine/ audio reviews. The appearance of "The Drifter" in Cold Blood, published in 1991, marked Roman's graduation into professional anthologies. Stories in The Earth Strikes Back, Werewolves, Darkside, The Best of Cemetery Dance, Bad News, and many others, have solidified his reputation as a talented writer of horror, science fiction, and dark suspense.

Jim Reichert

Jim Stratton is a chameleon. By day, he is a mild-mannered government lawyer specializing in the field of child abuse prosecutions, and lives with his wife and children in southern Delaware. But he's been an avid fan of speculative fiction all his life, and began writing genre fiction 10+ years ago. In recent years he's been forging his dark alter ego of genre fiction author through publication of his tales in venues like Dragons, Knights & Angels Magazine, Ennea (published in Athens, Greece) & Nth Degree Magazine. The appearance of his first foray into the world of poetry in The Broadkill Review is but another step in his master plan. Soon he will step into the light when his stories appear in 2008 & 2009 in Tower of Light Online Magazine, Big Pulp E-zine and the "Paper Blossoms, Sharpened Steel" Anthology of Oriental fantasy of Fantast Enterprises. His appearance in "Age of Blood & Snow" is yet another step in his master plan. His final reveal, the novel "Loki's Gambit", is under review for publication in 2009, also with Morrigan Books.

Ray Ridenour

Ray Ridenour, semi-local science fiction 'Personality', has been stalking the halls and scaring the horses since 1966. A professional artist, although not in the SF field as of yet, he produces computer graphics, inkblot-based paintings, and stained glass windows as well as work in other media. An amateur actor, he has appeared in two low-budget horror films, as well as many fannish and non-fannish stage productions. His two severed heads from his first movie have gone on to illustrious film careers in Japan. Moderately funny and quite often charming, he has appeared on many panels on many subjects over the years, unencumbered by expertise and anecdotes germane.

Rock Robertson

C.A. "Rock" Robertson II is an Electronic Engineer, DJ, Musician, heart attack survivor and all-around Technophile. A 20-year Philcon regular and current President of PSFS, he remains far ahead on experience points and hopes one day to have a job that doesn't require a top secret clearance.

Roberta Rogow

Roberta Rogow has been involved in Fandom since 1973 as a Filker, Costumer, Fanzine writer and editor, and Artist (specializing in needlework). She has had four novels published in which the Reverend Charles Dodgson (Lewis Carroll) and Dr. Arthur Conan Doyle solve mysteries together. She is now reviewing books in Mystery Scene Magazine; her latest story, "Death in the Gardens" is in the Sisters In Crime anthology "Murder Across the Map". Roberta has recently retired after 37 years as a Children's Librarian in New Jersey.

Suzanne Rosin

Short version: Because it's me. Longer Version: For years I have been lurking on the outskirts of fandom. Then one day I blinked, said yes to a friend and suddenly just with the Philadelphia Science Fiction Society (PSFS) and Philcon, I found myself serving as President, Vice-President, Treasurer, One Year Director, Co-Chair Programming Committee, Vice-Chair of Philcon, along with being active on the various committees of both organizations. I am also a Browncoat. Why do all this? Because it's me.

James Daniel Ross

A native of Cincinnati, Ohio, James has been an actor, computer tech support operator, historic infotainment tour guide, armed self defense retailer, automotive petrol attendant, youth entertainment stock replacement specialist, mass market Italian chef, low priority courier, monthly printed media retailer, automotive industry miscellaneous

task facilitator, and ditch digger. His credits include The Radiation Angels: The Chimerium Gambit, The Radiation Angels: The Key To Damocles, and he has short stories in Breach the Hull, So It Begins, and Bad Ass Faeries. Most people are begging him to go back to ditch digging. He can be found wandering the convention, giggling madly, signing anything not nailed down.

Tony Rothman

Tony Rothman is a physicist and writer. He received a B.A. in physics from Swarthmore College in 1975 and a Ph.D. from the Center for Relativity at the University of Texas, Austin in 1981. His area of specialization is cosmology, the study of the early universe, and he has authored about fifty scientific papers on that subject. While a graduate student Rothman studied Russian at Middlebury's Summer Language School and at Leningrad State University. After leaving Texas he did post-doctoral work in cosmology at Oxford, Moscow and Cape Town. Rothman has been on the Editorial Board of Scientific American (1988-1989). From 1990 to 1992 he was a Lecturer at Harvard. He has also been on the faculty at Bennington, Illinois Wesleyan University, Bryn Mawr College and is currently lecturing at Princeton University. He is a board member of the Lifeboat Foundation. Apart from his scientific work, Rothman is the author of nine books. Most recent are Sacred Mathematic: Japanese Temple Geometry, with Fukagawa Hidetoshi (Princeton University Press, 2008) and Everything's Relative and Other Fables From Science and Technology (Wiley, 2003). The others are Doubt and Certainty with George Sudarshan (Perseus, 1998); a novel The World is Round (Ballantine/del Rey 1978), three collections of essays: Frontiers of Modern Physics (Dover, 1985), Science a la Mode (Princeton, 1989; paperback, 1991), A Physicist on Madison Avenue, (Princeton, 1991); a collection of short stories about Russia entitled Censored Tales (Macmillan London, 1989); and Instant Physics (Ballantine, 1995). Doubt and Certainty was chosen by the "A-List" as one of the 200 most notable books of 1998. Both Princeton books were chosen as Library of Science Book Club selections; A Physicist on Madison Avenue was nominated for the Pulitzer Prize. Rothman was the scientific editor for Sakharov's memoirs (Knopf, 1990). In addition Rothman has written five plays, The Magician and the Fool, which won the Oxford 1981-1982 Experimental Theatre Club Competition; The Sand Reckoner, staged at Harvard in 1995; Melisande (1991); Plausibility, about Hedy Lamarr and George Antheil (1998); and recently, The Fiery Angel. His work on Galois won the Mathematical Association of America's Ford Writing Award for 1983. Rothman has contributed to The New Republic, Boston Review, Bostonia, Scientific American, Discover, Analog, Astronomy, American Scholar, American Scientist and elsewhere.

Michael Ryan

Mike Ryan has been a fan of science fiction ever since the age of six, having fond memories of watching episodes of "Star Lost" and "Star Trek" on TV. He was also one of those kids in late 70s and early 80s who rushed home to watch the latest episode of "Battle of the Planets," "Star Blazers" and "Robotech." Since then, he's expanded his love of the genre into gaming and is currently an active member of the Philadelphia Area Gaming Enthusiasts (PAGE) gaming club. In 1997, Mike discovered not only that those cartoons he loved as a child were "Japanese animation," but that there was a strong fan community for it. After attending the Japanese animation convention Otakon for the first time in 1997, Mike has since joined its staff and is currently a member of its Board of Directors. Naturally, he sees science fiction, gaming, and anime all as natural extensions of each other.

Kathy Sands

My uncles were both hard SF readers. Since neither of them collected, or even read the same book twice, wherever they finished a book, there it lay. By the time I moved away from childrens' fantasy around fifth, I had a small library to indulge in, on the bookshelves of my own home. By the time I left home, I'd read out every library in the county, including the bookmobile HQ. In the mid-70's, I discovered conventions, filk, & media fanfiction, & extended my SF addiction to encompass them. To date, I've produced 4 media fanfiction zines and 2 filk CDs, with more of each in the works. I took over Tales from the White Hart, a science fiction bookstore, from Sue Wheeler in 1977, and ran it for 17 years, marrying Leo Sands, my favorite customer about 2 years after the shop reopened under my management. Both of our kids grew up there, and at conventions around the country & 2 other continents. Neither has yet run screaming into Mundania (our son was married at a con), so I guess we raised them right. Having spent 34 years in fandom, I hope to enjoy at least that many more.

Scott Christian Sava

Born in Yonkers, New York, Scott Christian Sava is known throughout the entertainment industry for his versatility as a storyteller. Splitting his youth between his hometown of Yonkers, New York, Miramar, Florida, and San Jose, California, Sava eventually found a home in Los Angeles with his wife Donna. Sava attended The Academy of Art in San Francisco where he majored in Illustration. At the age of only 24, Sava's passion to tell stories led to a painting career that earned him a membership in the prestigious New York Society of Illustrators. Eager to learn a new trade, Sava's career in the video game industry began at Sega as an animator. Moving beyond animation, Scott was soon employed by some of the top game companies in the industry as

a game designer, art director, and producer. Some of his credits include "Tecmo Hockey," "StarCraft 64," "the Game of Life," "X-Files," "Alien vs. Predator," and "Fight Club." Determined to try his hand at feature films, Sava left the gaming industry and landed a job as the lead animator on the sequels to the popular Universal film, "Casper." With his work in high demand, Scott became a weekly contributor to Fox Kid's Saturday Morning television shows such as "Mighty Morphin Power Rangers," "Digimon," "Spider-Man," and "Nascar Racers." In 2000, Sava founded Blue Dream Studios, a full-service CGI Animation studio. Handling television episodes, video game cinematics, national television commercials, and music videos, Scott's studio brought together some of the most talented artists in the world. The studio's clientele included Walt Disney Studios, Nickelodeon, Cartoon Network, Universal Pictures, Warner Brothers Television, Paramount Pictures, Marvel Comics, and DC Comics. In 2002, he got to fulfill his childhood dream of being the artist on the Spider-Man comic. Soon, Sava found himself working with studios on his own creations. In 2004, Sava co-created "The Zoo" for Disney and in 2005 Emperor, the story of a Napoleonic penguin who wants to rule the world, went into production at Nickelodeon and aired in the summer of 2007. Scott's love for telling stories led him to turn his animation studio into a publishing company in 2006 and success has followed ever since. In 2007, Pet Robots was optioned for a feature film by Disney Films and Hyperactive was optioned by MTV Films. Sava's ongoing comic book series The Dreamland Chronicles has garnered over 5,000,000 readers worldwide and won numerous awards for Best Graphic Novel series. Now residing in Nashville, TN., Sava and family continue to create all ages books with an animation feel to them. Other hit titles include Ed's Terrestrials, Dino Wars, Gary the Pirate, My Grandparents are Secret Agents, Animal Crackers, and the Luckiest Boy.

Lawrence M. Schoen

Lawrence holds a Ph.D. in cognitive psychology, with a special focus in psycholinguistics. He spent ten years as a college professor, and has done extensive research in the areas of human memory and language. His background in the study of the behavior and the mind provide a principal metaphor for his fiction. He currently works as the director of research and chief compliance officer for a series of mental health and addiction treatment facilities. He's also one of the world's foremost authorities on the Klingon language, having championed the exploration of this constructed tongue and lectured on this unique topic throughout the world. In addition, he's the publisher behind a new speculative fiction small press, Paper Golem, aimed at serving the niche of up-and-coming new writers as well as providing a market for novellas. In 2007, he was

nominated for the John W. Campbell Award for best new writer. He's published more than 50 stories in more than a dozen languages. His first novel, BUFFALITO DESTINY will be released in May 2009. He lives near Philadelphia with his wife, Valerie, who is neither a psychologist nor a Klingon speaker.

Darrell Schweitzer

Darrell Schweitzer has been publishing fantastic fiction since the early 1970s. His books include three novels, THE WHITE ISLE, THE SHATTERED GODDESS, and THE MASK OF THE SORCERER, plus seven short-story collections. His work, both fiction and non-fiction, has appeared in publications as varied as INTERZONE, REALMS OF FANTASY, TWILIGHT ZONE, LAFRED HITCHCOCK'S MYSTERY MAGAZINE, PUBLISHERS WEEKLY, THE WASHINGTON POST, and SCI FI ENTERTAINMENT. He is a respected critic, a regular contributor to THE NEW YORK REVIEW OF SCIENCE FICTION, and is the author of books about H.P. Lovecraft and Lord Dunsany. He has been nominated for the World Fantasy Award three times, twice for Best Collection and once for Best Novella, and won it once as one of the editors of WEIRD TALES magazine, a position he between 1987 and 2006. He lives in Philadelphia, Pennsylvania with his wife, the fantasy writer Marilyn Mattie Brahen, and the requisite number of literary cats. He denies that he is best-known for having rhymed "Cthulhu" in a limerick.

Josepha Sherman

Josepha Sherman is a fantasy novelist, folklorist, and editor, who has written everything from Star Trek novels to biographies of Bill Gates and Jeff Bezos (founder of Amazon.com) to titles such as MYTHOLOGY FOR STORYTELLERS (from M.E. Sharpe) and TRICKSTER TALES (August House). She is the winner of the prestigious Compton Crook Award for best fantasy novel, and has had many titles on the New York Public Library Books for the Teen Reader list. Most current titles include STAR TREK: VULCAN'S SOUL: EXODUS with Susan Schwartz, the reprint of the UNICORN QUEEN books from Del Rey, and MYTHOLOGY FOR STORYTELLERS, from M.E. Sharpe. She is also editing THE ENCYCLOPEDIA OF STORYTELLING for M.E. Sharpe. Sherman also owns Sherman Editorial Services, which handles everything from writing and editing to PR and design. Visit it at www.ShermanEditorialServices.com. When she isn't busy writing, editing, or gathering folklore, Sherman loves to travel, knows how to do Horse Whispering, and has had a newborn foal fall asleep on her foot. You can visit her at www.Josepha.Sherman.com.

Dr. H. Paul Shuch

Dr. SETI is the name of the blatant exhibitionist who inhabits the body of noted author and educator Dr. H. Paul Shuch. A cross between Tom Lehrer and Carl Sagan, it is said that Dr. SETI sings like Sagan and lectures like Lehrer. Armed with a laptop computer and an acoustical guitar, Dr. SETI travels the world, making the search for life in space accessible to audiences as diverse as humanity itself. A retired academic, Prof. Shuch serves the nonprofit, membership-supported SETI League as Executive Director Emeritus (all work and no pay makes Jack a poor prof.), coordinating its science mission and delivering hundreds of Dr. SETI (R) presentations since 1994, to thousands of enthusiasts, in more than a dozen countries on five continents, and in more than half of the United States. At college campuses, science centers, public lecture halls, and on television and radio, Dr. SETI's unique mix of science and song seeks to educate as well as entertain. He compels the listener to contemplate a fundamental question, which has haunted humankind since first we realized that the points of light in the night sky are other suns: Are We Alone?

Jed Shumsky

Jed Shumsky has a PhD in Neuropsychopharmacology, teaches Neuroscience to both medical and graduate students, and pursues an active research program. He studies recovery of function from spinal injury as well as models of attentional processing. A longtime F&SF fan, he remains amused and amazed by how much of his work has been predicted within the genre.

Brian Siano

Brian Siano is a free-lance writer. He has written for the *Philadelphia City Paper*, *In These Times*, *The Skeptical Inquirer*, and the *Philadelphia Inquirer*, and for two years he was a Senior Editor at *The Humanist* magazine, writing the "Skeptical eye" column. His interests include historical fiction, woodworking, evolutionary theory, woodworking, and cinema, and he spends most of his time repairing his house, designing websites, planting trees, and reading mountains of books.

Hildy Silverman

Hildy Silverman is the publisher and editor-in-chief of *Space and Time* magazine, a 42-year-old magazine of horror, fantasy, and science fiction. She is also a freelance writer and editor in the fiction, nonfiction, and corporate worlds. Hildy is a member of PSFS and the Garden State Horror Writers. For more information on *Space and Time*, please visit www.spaceandtimemagazine.com.

Alan P. Smale

Member of The Chromatics.

Karen Smale

Member of The Chromatics

Jay Smith

Jay Smith is a recovering filmmaker, chronic blogger and a man Harlan Ellison once called "a great scam-man liar or a born writer." He is a member of "The Sleepwalkers" - a writing group that includes award-winning authors Frank Fradella, Jeff Strand, Elizabeth Donald and Kit Tunstall. Online, Jay is contributing segments to the online science-fiction podcast "The Chronic Rift" (www.chronicrift.com) and was the host of an experimental soundscape experiment called "The Delano Rose". Currently, Jay is producing and writing a series of audio drama programs for online broadcast under the "3015 North Studios" banner (www.3015north.com). In the meantime, Jay has written three books, including the Blue Collar Gods series "Sertsu", "Erisa", "Melmoth, and "Vathek" and the gaming novel "Rise of the Monkey Lord". Jay married up and has four children, each of whom is being trained as a horseman for the coming apocalypse.

Bill Spangler

A professional writer since he was 16 years old, Bill Spangler has contributed to "Star Wars On Trial," "Getting Lost" and "Farscape Forever," all volumes in the Smart Pop series from BenBella Books. In addition, he had a novelette published in a pulp-tribute anthology called "Lance Star, Sky Ranger." Before that, he wrote comics for several independent publishers. His credits include original stories based on "Quantum Leap," "Alien Nation," "Tom Corbett, Space Cadet" and "Robotech," as well as the original characters Bloodwing and the Argonauts. Bill and his wife Joyce live in Bucks County, where they provide 24-hour valet service for a dog and two ferrets.

Bud Sparhawk

Bud Sparhawk writes "hard" short SF stories. He has been a Nebula finalist three times, has appeared in two "Year's Best" anthologies, and has had two collections published. He has recently sold a five story series to a major publisher. His first novel, VIXEN, may be available in the dealers room. More information may be obtained from his web site at: http://sff.net/people/bud_sparhawk.

Harold Stein

Harold is a computer tech in his day job, but usually can be found in either the art show (setting it up or tearing it down) at most east coast conventions or in the filk room

recording the concerts and open filks. Harold also will be Techno Guest @ the 2009 East Coast Floating Filk convention - Concerino next June. Bio from the Concertino web page - Harold is an energetic figure at Northeastern conventions, recording concerts and open filks and getting people copies of their own performances. Harold's web page - <http://www.floatingfilk.com>

Richard Stout

Richard premiered his trilogy of kid spy movies featuring James Blond, Agent Uh-Oh 7, at Philcon, beginning with 1993's "Learner's Permit to Kill." His horror makeup/special FX workshop "Monsters, Aliens, and Spirit Gum" has been popular both here and at I-Con. He and his wife Kathryn run an educational publishing company, and while she is the brains of the operation, she allowed him to collaborate on MOVIES AS LITERATURE. Richard recently completed his first novel, THE MOONSTONE ARABESQUE, and it is reported that the strange rumbling heard in Baltimore's Westminster Burying Ground is Edgar Allan Poe spinning in his grave.

Christopher Stout

Christopher Stout first appeared on the big screen over a decade ago at the Philcon premiere of "Learner's Permit to Kill," the first in a series of low budget/high imagination James Bond spoofs made with his father. Since then, he's learned how to make movies with a budget larger than loose couch change, graduating with honors from the University of Southern California's prestigious film program. He's currently represented as a writer/director by Artist International and resides in Delaware where he's in various stages of development and production on several films and television shows.

Ian Randal Strock

Ian Randal Strock is the editor of SFScope.com, the online trade journal of the speculative fiction fields. He is also a writer of science fiction, science fact, trivia, and various opinion and essay pieces whose writing won two AnLabs from the readers of Analog. His first book, the nonfiction "The Presidential Book of Lists", was published by Random House's Villard imprint in October. He's also a freelance editor, available to publishers or writers at editorian@hotmail.com. Ian blogs about the Presidents and the Presidency at uspresidents.livejournal.com, and about life and everything else at ianrandalstrock.livejournal.com.

Gregory A. (Sandy) Swank

Sandy Swank, is an accomplished Master level costumer, and perpetrator of "Cows Through History" at the Chicago Worldcon. His Bovinity has also spent time on the other side of the judge's table as both presentation and

workmanship judge. Outside of Sci Fi fandom Sandy is mundanely a local historian and historical reenactor who has portrayed such famous historical (18th century) figures as PA Governor John Penn (grandson of William Penn founder of Pennsylvania), Chief Justice Benjamin Chew, as well as being an active member of the SCA (where he participates as an early 17th century cavalier of the British court.

Michael Swanwick

Michael Swanwick has received the Hugo Nebula, Theodore Sturgeon, and World Fantasy Awards. His work has been translated and published throughout the world. His novels include JACK FAUST, THE IRON DRAGON'S DAUGHTER, STATIONS OF THE TIDE, and BONES OF THE EARTH. Just last month he finished his new novel, THE DRAGONS OF BABEL. Swanwick lives in Philadelphia with his wife, Marianne Porter.

Helen Thompson Mosher

Helen Thompson Mosher is a social media strategist and prolific blogger living in the Shenandoah Valley of Virginia. A retired DJ and music journalist, she has of late been making in-roads on possible careers in comedy or religious ministry, preferably both. She is working on her Master's in Public Administration degree at George Mason University, and hopes to move back to Philadelphia upon completion of her degree.

Phillip Thorne

Now directing Children's/Youth/LEGO programming for the sixth year, Phillip Thorne has far more interests and aptitudes than free time, as the accumulated hobby supplies in his cellar attest. With a 1998 degree in computer science from Rensselaer, he's a data specialist at Moody's Economy.com, where he writes a monthly client newsletter and is continually aggravated by the data publication standards of certain federal agencies. Having learned of the existence of SF fandom by reading *Fallen Angels* in 1997 he has, in addition to Philcon, assisted at Balticon, Katsucon, Lunacon, and the 2007 Worldcon in Japan, and is an active member of DelValUG, the Delaware Valley LEGO Users Group.

Michael A. Ventrella

Michael A. Ventrella's first fantasy novel "Arch Enemies" was released last year, and its sequel "The Axes of Evil" is forthcoming. He is one of the founders of the New England Roleplaying Organization (NERO), the largest fantasy medieval live action game in America, and currently runs the The Alliance LARP (www.AllianceLARP.com). His guide books are available at gaming stores with good taste and through Amazon.com and other retailers.

He is also an animation historian, and has been quoted in Entertainment Weekly and the Philadelphia Enquirer. He founded Animato magazine in the 80s before the animation boom. In his spare time he is a lawyer in the Poconos. He is married to artist Heidi Hooper.

Steve Vertlieb

An award-winning writer, film historian, critic, archivist, musicologist and poet, Steve Vertlieb has been writing about motion pictures and symphonic film music in a variety of books, magazines, journals, tabloids, and on the internet, since 1969 and has been profiled in "Who's Who in Entertainment in America." He assisted in the preparation of Warner Bros. premiere DVD release of "King Kong" (1933), was the subject of a lengthy interview by the prestigious Sci-Fantasy web site, "The Thunder Child," appears on camera in the new documentary "Kreating Karloff," and has written the liner notes for the booklet accompanying its DVD release on November 18th, 2008, has appeared as a guest speaker at The Philadelphia Art Museum, worked for fourteen years in area television and radio, and both programmed and appeared as a guest on stage at a major film festival for the historic Castro Theatre in San Francisco. His work has appeared in such publications as "The Monster Times," "L'ncroyable Cinema," "Cinematicabre," and "Midnight Marquee," and has been featured in such books as "The Girl In The Hairy Paw," "King Kong Cometh," and "Dracula: The First Hundred Years."

Michael J. Walsh

Michael J. Walsh once chaired a Worldcon. He considers himself lucky to have fallen down the rabbit hole called fandom.

Ken Warren

Ken has been attending science fiction conventions for over 25 years. For the past 20 years, he's been providing Masquerade photographic services for various local, regional, and national cons. In that time, he's photographed literally hundreds of people in costume.

Eileen Watkins

E. F. Watkins specializes in paranormal suspense, and since 2003 has published four novels with Amber Quill Press LLC. Her first, DANCE WITH THE DRAGON, received a 2004 EPIE Award from the national organization EPIC (Electronically Published Internet Connection.) as Best Horror Novel. Next came the romantic mystery RIDE A DANCING HORSE (as "Eileen Watkins"). Her third book, BLACK FLOWERS, was a Finalist in the Thriller category for both the 2006 EPIEs and the 2007 Indie Excellence Book Awards. Her latest is another paranormal thriller, PARAGON. F. Paul

Wilson, best-selling author of THE KEEP and THE SELECT, has said "E. F. Watkins is a writer to watch!" She is a member of the Garden State Horror Writers, Sisters in Crime and the women's speculative fiction group Broad Universe. For more background, visit her web site at www.efwatkins.com.

Diane Weinstein

Diane Weinstein was assistant editor and art director for Weird Tales magazine for about 15 years. She's also worked for Wildside Press and is currently the art editor for SPACE & TIME magazine. She is also a well-known party person, having thrown parties for Phrolicon, Magicon, and assisted with Philcon SFWA parties back in the good old days.

Christopher Weuve

Christopher Weuve is a wargame designer and naval analyst. After six years at the Center for Naval Analyses as a wargame designer and naval exercise analyst, he joined the research faculty of the US Naval War College in 2005, where he has focused on using wargaming as a research tool. He moderates several SF and wargaming mailing lists (inc. SFConsim-L, NavWarGames and Exordium-L), and spends his spare time pondering the differences between fictional and Real-World(tm) naval forces and combat. He also claims credit as the founder of the Society for the Conservation of Angular Momentum, although he admits that was an accident.

Andrew Wheeler

Andrew Wheeler was born in 1969 and is not dead as of this writing. He worked at the Science Fiction Book Club for sixteen years, clawing his way up from junior assistant sub-peon to the exalted position of Senior Editor, before being cast into the outer darkness. (He currently is a marketing manager on books for accounts for the venerable, and blessedly stable, publishing firm John Wiley & Sons.) He owns a small mortgage in the wilds of New Jersey, has two young sons, and has been known to drive a minivan. He reviews books and does other things on his blog at <http://antickmusings.blogspot.com>, and also reviews graphic novels at www.ComicMix.com. His favorite hobby is writing about himself in the third person.

Jay Wile

Dr. Jay L. Wile holds an earned Ph.D. from the University of Rochester in nuclear chemistry and a B.S. in chemistry from the same institution. He has taught at both the university and high school levels and has won several awards for excellence in teaching. He has also published more than 30 articles in nationally-recognized journals and has 9 books to his credit including Reasonable Faith: The Scientific Case For Christianity.

Jennifer Williams

Jennifer Williams is the author of several short stories and poetry. Her latest work "Still, Life..." will be appearing in issue #13 of City Slab magazine. Past publications have included Nova Express, Scorpion Dreams, Nocturnal Lyrics, The Rift, Evernight and the Night's Children comic book series. She has done work for film and television, most notably as a production assistant for the film "House of Usher" starring Beth Grant which received a Best Cinematography award at the 2006 Boston Film Festival. She lives in Salem, MA and shares her home with several cats and more books than she'll ever read.

Alyce Wilson

Alyce Wilson, a Philadelphia area freelance writer and editor, is the co-founder and editor of Wild Violet (wildviolet.net), an online literary quarterly. She has self-published a book of poems, "Picturebook of the Martyrs," and an e-book, "Stay Out of the Bin! An Editor's Tips on Getting Published in Lit Mags." She is in the midst of writing a non-fiction book, "My Wedding, My Way: Real Women, Real Weddings, Real Budgets." More information can be found at her web site (<http://www.alycewilson.com>).

F Paul Wilson

F PAUL WILSON is the award-winning, NY Times bestselling author of nearly forty books and over 100 short stories spanning horror, adventure, medical thrillers, science fiction,

and virtually everything between. More than eight million copies of his books are in print in the US and his work has been translated into twenty-four foreign languages. He also has written for the stage, screen, and interactive media. His most recent novels are his first YA novel, JACK: SECRET HISTORIES and the latest Repairman Jack thrillers, BLOODLINE and BY THE SWORD.

Mark Wolverton

Mark Wolverton's newest book is "A Life in Twilight: The Final Years of J. Robert Oppenheimer," from St. Martin's Press. He is also the author of "The Depths of Space: The Story of the Pioneer Planetary Probes" and "The Science of Superman." He writes about science, space, and history for various publications, including Scientific American, Air & Space Smithsonian, Popular Mechanics, and American Heritage of Invention & Technology. He has also worked with the NASA Ames History Project and Argonne National Laboratory. His SF stage and radio plays have been produced nationwide, and his short fiction has appeared in the late lamented Aboriginal SF magazine. More information at www.markwolverton.com.

J. Andrew World

If there was ever a time in his life when J. Andrew World did not want to be an artist, neither he nor those who know him can recall it. From attending conventions since childhood to meeting Michael Whelan and seeing a Dave McKean exhibit at the Words

and Pictures Museum, there has been a young lifetime's worth of inspiration to guide him on his chosen path. After earning a degree in commercial illustration from Cazenovia College, J. Andrew World has gone on to provide spot and cover illustrations for Nth Degree, design a cd cover and record label logo, create graphic designs for t-shirts, and in his spare time, get married and start a family. He hopes to continue establishing himself as an artist of merit and to someday pass on his love of art to his daughter.

Ann Tonsor Zeddies

Ann Tonsor Zeddies' latest story, "Ten Thousand Waves," appeared in the Magic in the Mirrorstone anthology in 2008. As Ann Tonsor Zeddies, she is the author of Blood and Roses, as well as Deathgift and Sky Road. She then wrote Typhon's Children and Riders of Leviathan under the name of Toni Anzetti. She returned as Ann Tonsor Zeddies, with Steel Helix, a prequel to the Typhon novels. Both Typhon's Children and Steel Helix were Philip K. Dick Award nominees. She also wrote "To See Heaven in a Wild Flower," in The Ultimate Silver Surfer, ed. Stan Lee. Ann lives in Pennsylvania, with her husband, several Tae Kwon Do trophies, and an awesome action figure collection. Some of this, and much more, can be seen at www.sff.net/people/anntonsorzeddies



Artists

Burt Aulisio

Alan Beck

Joseph Bellofatto

Peri Charlifu

Sarah Clemmens

Daniel Cortopassi

Morgan Crowe

Charlene Taylor D'Alessio

Loren Damewood

Donna Dube

Helen "Halla" Fleischer

Christy "Goldenwolf" Grandjean

William Hodgson

Heidi Hooper

Jim Humble

Elizabeth Janes

Kathleen Lowe

Ruth Lampi

Ahlen Moin

Christine Myshka

Thomas Nackid

Lynn Perkins

John Picacio

Mark E. Rogers

Sandra SanTara

Scott Christian Sava

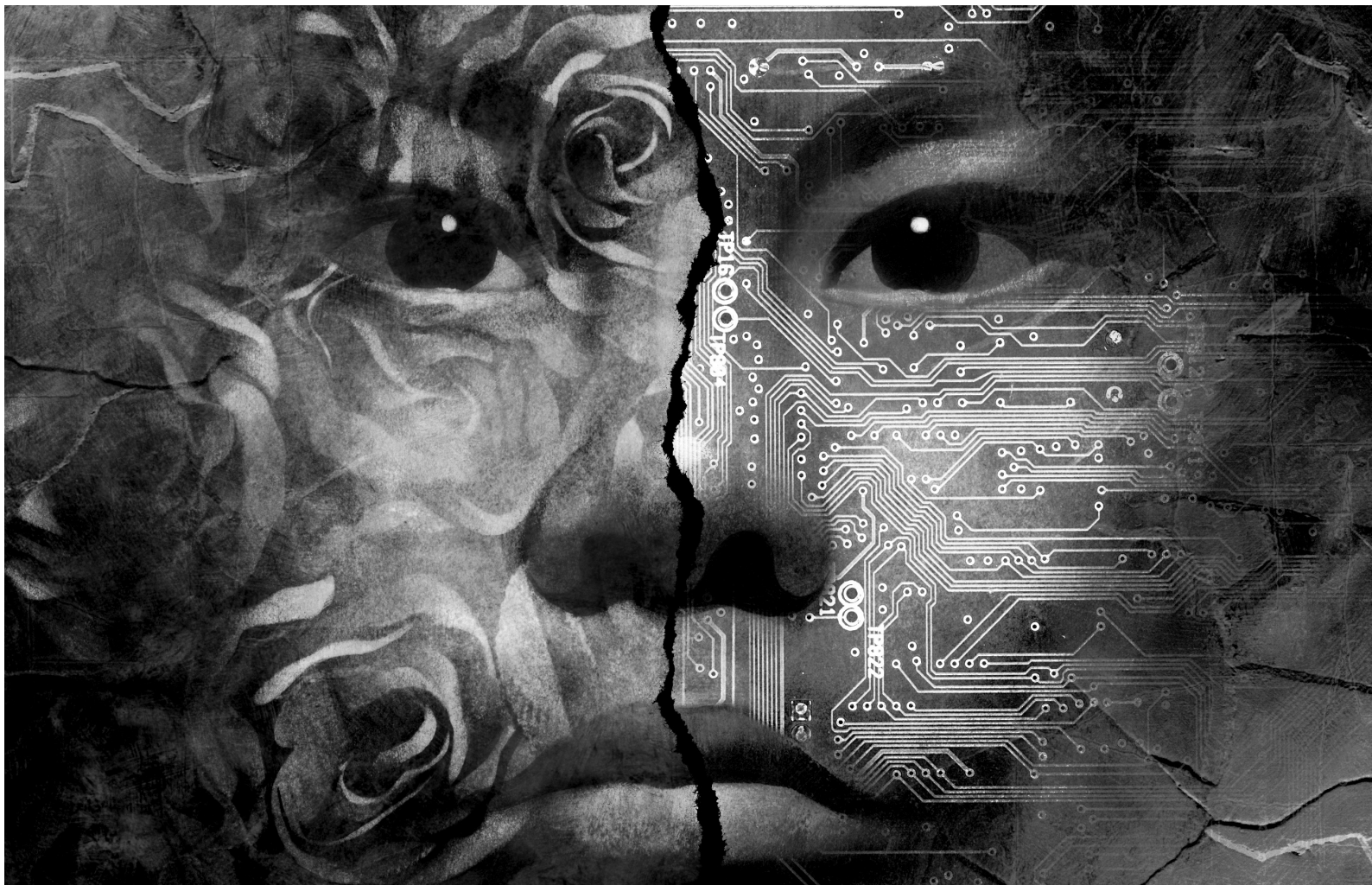
Sue Schroeder

Chris Smith

Luke Stelmaszek

Karen Tellefsen

Ruth Thompson



Dealers

Another Grungy Hole In The Wall Bookstore
Ira Kaplowitz – used SF, jewelry, videos, collectable hardcovers

Art Vaughan's Used Books
Art Vaughan – used SF

Borders Book Store
Books

Broad Universe
Christine Norris – new SF

Brute Force Studios
Thomas Willeford – costumes & supplies, tee shirts

Charles F Miller, Publisher
Chuck Miller – collectable books, art & illustrated books, pulps

Darrell Schweitzer
new & collectable SF, coins, magazines, used SF

Elf-A-Wear
Lorry Filson, – ears, jewelry, clothing

Evil, Inc.
Brad Guigar – comics, tee shirts

Fantasist Enterprises
William H Horner III – new SF, art & illustrated books, tee shirts

Fortress Publishing
Brian Koscienski – new SF, magazines, comics

Game Knight
Daniel Adler – games & toys

Gary Frank
horror & dark fantasy books

Gerry Stampfel
new SF

Henderson's Books
Art & Becky Henderson – collectable SF

Hoffman Creations Inc
W. L. Hoffman – new SF

Kevin Davis
new SF, comics, buttons, tee shirts, stuffed animals, games

Larry Smith Books
Larry Smith -- new SF

Marietta Publications/Sidhe na Daire
Danielle Ackley-McPhail – new SF

Michael D'Ambrosio
new SF

Nancy Leibovitz
Calligraphic Buttons

OffWorld Designs
Ray & Barb Van Tilburg – tee shirts

Old Earth Books
Michael Walsh – new & collectable SF

Poison Pen Press
Devra Langsam – historic cookbooks, costume books, fantasy

SF Continuum
Su Braviak – DVDs, anime, manga

SFScope.com
Ian Randal Strock – new & used SF

Stitch Wytch Crafts
Carol Kabakjian – dolls, pom-pom creations, miscellanea

The Chromatics (Music Guests of Honor)
Karen Smale – CDs

Tigereyes Press
Chris Logan Edwards – new & collectable SF

Philcon Rules

The Philcon members are not the only people who will be using the hotel facilities and rooms this weekend. Members of the general public and other groups will be sharing the hotel with us. Please be considerate of everyone who is in the hotel at all times. Philcon expects its members to respect each other and behave appropriately. Members should observe common sense rules for public behavior, personal interaction, common courtesy, and respect for private property.

Philcon reserves the right to revoke the membership, without refund, of anyone behaving improperly or illegally.

If you believe that someone affiliated with the convention is behaving improperly or illegally, please contact the Philcon operations office.

All convention members are required to wear their membership badges while in convention areas. Exceptions may be made for special cases, e.g. masquerade participants while on-stage. Lost badges will be replaced for a \$20.00 fee. Proper photo identification must be provided.

Please note: Anyone wishing to host a party (public or private), must register with Philcon in advance. Parties are restricted to designated area. Parties in other areas will be closed down. Party hosts are responsible for adhering to convention policies, hotel rules, and local, state and federal laws.

Please remember that the State of New Jersey's drinking age is 21.

Parties may be "open" or "closed" (private). Service of alcohol is not allowed in open parties.

Smoking is only allowed in those rooms and areas designated by the Crowne Plaza Hotel, if any. All function rooms of Philcon 2008 are non-smoking.

Costuming and Weapons Policy

Philcon welcomes everyone who wants to attend wearing a costume.

We have a few common sense rules regarding costumes:

- No weapons, i.e. guns, gun replicas, swords, knives, lasers, model lasers, paint ball or splatter gun, or anything that could be perceived as a weapon by the public, will be permitted at Philcon. Laser Target Designators or Laser Pointers are not allowed in the Convention area (with the exception of guest speakers using them during panels). The Philcon Committee has the final say on what constitutes a weapon. We reserve the right to revoke the membership, without refund, of anyone who refuses to comply with this policy. The only partial exception is for registered participants of the Masquerade, who may wear a weapon which is part of their costume, excepting guns and operational lasers, from one-half hour before to one-half hour after the Masquerade. All Masquerade weapons must be affixed to the costume.
- Everyone must wear shoes or some type of equivalent. No one may be barefoot anywhere in any public or function area of the hotel.

- When choosing and creating your costume, please keep in mind the constraints of local laws and customs concerning public decency. Please remember that no costume is no costume and that there will be people present who are not affiliated with Philcon.
- All Masquerade rules and regulations will be given to participant upon registration at the Masquerade Registration desk. The Masquerade Director has final say over any conflicts that may arise.

All rules and regulations pertaining to Art Show and bidding are clearly set forth in writing and are available at the Art Show. The Art Show Director has final say over any conflicts that may arise.

Children's Policy

The following Philcon Children's Policy is intended to provide for the safety and comfort of all members.

- Children age 0-6 years must be accompanied by an adult at all times.
- Children age 7-12 years must be supervised by an adult at all times, except when in Children's Programming.

It is requested that all parents fill out Child Identification Cards at registration. The card is intended to help identify lost children. The card will have the child's name, parents' names and contact information, and physical description of the child. The physical description will include: hair color, eye color, height and other distinguishing characteristics.

NOTE: No children under the age of 16 will be admitted except in the company of their parent or adult guardian. A waiver of the conference's responsibility will be required of the parent or legal adult guardian. Proper ID will be required to register at Philcon.

Other Policies

It is the hotel's policy that pets are prohibited in any area of the hotel (this includes guest rooms). Service animals, such as guide dogs, are exempt from this prohibition. in accordance with the laws of the City of Cherry Hill and the State of New Jersey.

No interference with the operations of the Crowne Plaza Hotel or Philcon will be permitted.

REGARDLESS OF ANYTHING ELSE, YOU MUST COMPLY WITH ALL LAWS OF THE STATE OF NEW JERSEY, THE COUNTY OF CAMDEN, AND THE CITY OF CHERRY HILL.

Thank you for reading these guidelines and complying with them. We hope everyone will have a fun and safe convention at Philcon 2008!

Masquerade

Rules

- Surprise the audience. NEVER SURPRISE THE CREW!!
- No fire or flame is allowed on stage – NO EXCEPTIONS!
- Smoking is prohibited in all designated masquerade areas.
- No messy substances – wet, dry, or oily – that might ruin the costume of another contestant will be permitted in the green room or on stage.
- The masquerade is PG-13. No flagrant nudity, please. “No costume is no costume.”
- Each entry will be limited to 60 seconds on stage.
- There are no live mikes on stage. We encourage recorded music and dialog or text to be read by the MC.
- Each contestant may appear only once on stage. You may enter more than one costume so long as it appears on a different body.
- Entrants competing Re-Creation costumes must provide documentation for the judges. Please provide COPIES ONLY of your source materials. Do not bring books or videotapes.
- Weapons. Nothing may be brought on stage that might endanger the entrants, audience, judges, or crew. Display of weapons on stage requires the Masquerade Director’s PRIOR clearance. Entrants displaying weapons without clearance will be disqualified.
- Special effects. Nothing may be brought on stage that might endanger the entrants, audience, judges, or crew. Special effects must be clearly outlined in advance to the masquerade staff in order to determine that they are (1) legal and (2) safe. SAFETY IS OUR PARAMOUNT CONCERN.
- No flash photography is permitted while contestants are on stage. SAFETY IS OUR PARAMOUNT CONCERN.
- Any exceptions to these rules MUST be cleared in advance by the Masquerade Director. Only the Masquerade Director may approve exceptions.
- When in doubt, ask the masquerade staff.

Registration

Masquerade registration will take place at the Con, on Friday afternoon and evening and on Saturday morning and early afternoon. All entries must be received no later than Saturday afternoon.

Please print your FORMS carefully, since others will have to read them. In a group entry, every member must sign the release form. Turn in any instructions or text for the MC, Re-Creation costume documentation for the judges, audiotapes, and instructions for the tech crew with the masquerade registration form.

You don’t need to provide prerecorded sound. You may give us a script for the MC to read. If you do provide sound, either a CD or MP3 is acceptable. Please do not give us a commercially recorded CD; use an otherwise blank CD. Mark the CD with your costume title and your name. Mark the other side of a cassette “WRONG SIDE.” Please be sure your material is the ONLY recording on the CD.

Competition Skill Divisions

The Philcon masquerade uses the following skill divisions. The skill divisions’ purpose is to assure that less advanced entrants do not compete against more advanced entrants. However, any entrant may elect to enter in a higher skill division.

Young Fan (youth)

Any contestant 13 years of age or younger who is not part of an adult group.

Novice (beginner)

Anyone who has not won an award for a costume in the masquerade at a major regional convention (like Philcon).

Journeyman (Intermediate)

Anyone who has won 3 or fewer awards for different costumes in the masquerades at major regional conventions.

Craftsman/Master (Advanced)

Anyone who has won more than 3 awards for different costumes in the masquerades at major regional conventions, world science fiction conventions, or Costume-Cons, or who has won Best in Show at a WorldCon or Costume-Con masquerade. Professional costumers also must enter in this division.

Competition Categories

The Philcon masquerade has two categories of costumes: Original and Re-Creation.

Original Costume

A costume whose design is the creation of the contestant, even though it may be inspired by an SF, fantasy, mythological, or other source.

Re-Creation Costume

A costume whose design is copied from a film, television show, theatrical presentation, book illustration, comic, work of art, or other medium showing at least one good view of the costume. Re-Creation costumes are duplicates or design adaptations of the published design work of someone other than the contestant. They require documentation of the source. A picture or written description must accompany your registration form.



Workmanship Judging

Workmanship judging is optional. It takes place in the masquerade green room before the show begins. It allows the workmanship judge to consider exceptional accomplishment in crafting the costume. This is the place where exquisite (obsessive?) attention to detail may be recognized. Let the Den Mom assigned to you in the Green Room know if you want your costume or a part of the costume judged for workmanship.

Suggestions for a Successful Competition

Please be kind to yourself before the masquerade. Get some sleep. Register early for the masquerade and turn in all appropriate materials at that time, properly labeled. Come to the tech rehearsal and let the masquerade staff know what you will need for your presentation to run smoothly. Get a lot of practice ahead of time. Please eat. You will be in the green room or on stage for about 4 1/2 hours. Eat and drink something a few hours before show time.

Check in at the green room and let the Den Mom assigned to you take care of you. If your costume needs a repair, the repair table will try to take care of you – don't panic, the repair kit is quite complete and the repair person is very good. If you have a problem, let your Den Mom or the Green Room manager know. Stay in your assigned den so your Den Mom can find you when it is time to go on stage. Let the stage crew help you on and off stage so you don't trip or fall. Let your den mom take care of your excess belongings – like glasses! – and let the stage crew retrieve any props you leave on stage. Stick around for the awards – it might be your name they call. Let us know what we can do to help you to make your presentation everything you want it to be.

Rehearse, rehearse, REHEARSE! Remember, this is a costume competition, not a talent show. Never bore the audience! Don't forget to enjoy yourself!

Thank you for being a part of the Philcon 2008 Masquerade!

Byron P. Connell
Masquerade Director

Art Show

Bidding Rules

The Art Show is an exhibit of original SF, Fantasy, and Fannish art in two-dimensional and three-dimensional forms (that is, sketches, paintings, and sculpture), executed by professional and amateur artists. You only need your Philcon badge to come in and view the art, and vote for your favorite artwork.

To bid on artwork you must:

1. Be a registered member of Philcon, as evidenced by your Philcon badge.
2. Register at the Art Show Control Desk to receive your bidder number.

All artwork (other than that marked "NFS" i.e. Not for Sale) is for sale by competitive bid, both written and voiced. A Print Shop for direct sales of photoprints, lithographs, and other items is located near the common wall of the Dealers' exhibit area.

Each piece of artwork is tagged with an ID/bid sheet that lists the title of the piece, the medium, and the name of the artist. The color of the bid sheet indicates the sale status of the artwork:

Blue bid sheet: Artwork for display only, not for sale.

Yellow bid sheet: Limited edition photoprint or multiple-copy artwork for sale at preset price only. A print with a yellow bid sheet will have one line for a written bid. The first written bid, which must match the sale price, buys the print. Usually, the artist will have submitted additional copies of the print for direct sale in the Print Shop at the same preset price.

White bid sheet: Original art for sale to the highest bidder, beginning at minimum bid. At the bottom of the white bid sheet for original art will be lines on which the

bidder can write a bid. Each bid must beat least as high as the minimum bid specified by the artist and higher than any preceding bid. Write your name, bidder number, and the amount of your bid legibly on the bid sheet.

Please do not cross out any written bids.

Philcon offers the option of QUICK SALE. If and only if there are NO WRITTEN BIDS on a piece, that piece may be immediately purchased for the Quick Sale price with the caveat that the physical piece may not be removed from the Art Show before 6 PM on Saturday.

Written bidding will close at 12:00 P.M. on Sunday.

The Art Show will be cleared of all art at that time. Any artwork with TWO or less bids will be sold to the bidder who made the highest written bid. Artwork with THREE bids or more will be entered in the voice auction. The voice auction will be held on Sunday afternoon from 1 P.M. until 2 P.M. in program rooms near the Art Show. Please consult your pocket program for the exact location.

At the voice auction, the art is open to further bids by other people. Therefore, a bidder should attend the voice auction to make further bids on pieces he or she wants to buy. The bidder making the highest bid by voice will buy the art at that price. If there are no voice bids, the art will be sold to the bidder who made the highest written bid.

Several words of warning: Keep track of all bids you make. When placing a written bid on more than one item, assume that you will be the winning bidder on all of them. This way, you can avoid buying more art than you can afford. If you have reached your limit of Art Show purchases,

wait until you have lost an item to a higher bidder before bidding on another item. Also, return to the Art Show shortly before it closes on Sunday at noon to check the bid sheets and see which items you have won by written bid and which will go to voice auction.

Art Show sales will be on Sunday afternoon from 1:30 to 3 P.M. in the Art Show room. At this time, you must pick up and pay for all items of art you have won by written bid or voice auction. Cash, Visa, MasterCard, travelers' checks, and personal check with ID will be accepted for payment in accordance with rules set by the Philcon Treasurer. Proof of ID (at least one photo and proof of address) will be required for all buyers at time of payment. You must pick up and pay for your own purchases.

We will track down anyone who fails to pick up and pay for art s/he bought at Philcon!!

The Print Shop is for direct sales of photoprints (reproductions of original art), lithographs, and other multiple-copy artwork. One sample of each item will be displayed either on the artist's panels in the Art Show or on panels dedicated to Print Shop merchandise. These are primarily display copies. Do not write your name on the bid sheets attached to these display copies! Sales stock will be at the

Print Shop sales desk. Tell the Print Shop clerk the artist and title of the piece you wish to buy. The clerk will complete the sale.

Remember: You bid, you buy. Be serious.

Do not bid unless you intend to buy.

A bid is a legal obligation to buy the art you bid on at the price you bid.





Hovercar Factory



3D Feelovision Studios



**Susan Calvin Memorial
Robot Senate Building**



Positronic Brain Farm



**SomaCola
Bottling
Plant**



**Terraformer,
Olympus Mons**

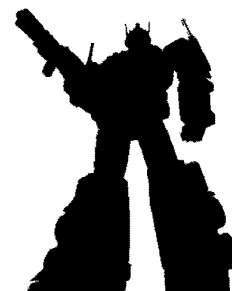


Jet Pack Emporium



Clonararium

**Giant
Japanese
Robot
Battle Suit
(proposed)**



Hope Springs Eternal.

The Philadelphia Science Fiction Society

Over Seventy Years of High Expectations.

<http://www.psfs.org>