

READERCON 5

Worcester Marriott, Worcester, Mass.

July 10 - July 12, 1992

Guest of Honor: Michael Bishop

Artist GoH: Richard Powers

Special Guest: Rick Lieder

In Memoriam: James Tiptree, Jr.

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CHAIRMAN'S INTRODUCTION

Some Policies

by Robert Colby

When you went through registration, you were handed two publications; this one and the Souvenir Book. The latter contains all the "permanent" material suitable for either at-con or post-con reading; this Program Guide is intended to get you through the weekend. It describes a program slightly larger than last year's, for which we have assembled a significantly larger number of program participants. Our program this year also contains something of a departure in that we have our first Art Exhibit. This is different enough from what we usually do that we have reprinted an essay from the Souvenir Book in the belief that the more you know in advance about the approach we're taking, the more you'll enjoy the results.

One other thing is different about this year's program: the involvement of new Program Chair Bryan Cholfin (publisher of Broken Mirrors Press), who is responsible for the final shape of this year's program (building on earlier work by his predecessor Eric Van). Under Eric (who has decided to pursue some of the interests that he's been neglecting during his seven years with us), Readercon developed what many feel is one of the best, most focused and innovative literary programs in American convention-dom; we're confident that his successor will uphold the same standards. One thing that hasn't changed, of course, is our criteria for Guests of Honor and Past Masters (memorial recognition): a substantial career guided by a strong personal vision of the field's creative potential, rather than by a quest for the largest possible audience. Those we honor this year admirably fulfill that philosophy.

One other transition; this is also my last con (at least for now) as Chair, but I go on about that at great length in the Souvenir Book, so enough already. We hope you enjoy our best work to date.

•**No Weapons (period!)**: Massachusetts laws are quite specific on this, and anything we consider hazardous in a public area will be prohibited (the committee reserves the right to revoke memberships without refund for those who don't cooperate with our requests in this matter). If you're really into fake or display weapons, you're probably in the wrong place (read the rest of this PR to see if this kind of gathering is worth the money to you).

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

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

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

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

•**Party Policy**: Last year in this space we urged you all to throw room parties. It seems that some disreputable people had been spreading the horrid lie that readers (especially ones that like "that literary stuff") were by and large fuddy-duddies who didn't know how to have a good time. (Never mind that the shortage of Saturday night parties at previous Readercons could be explained by the weird science magic popularity of a certain program item that always runs until midnight).

Well, we went a good long way to disproving that canard at Readercon 4, which saw a dramatic increase in party activity. Our advice for this year is therefore simpler: keep up the good work (if that *is* the word)! Once again, we'll be listing room parties in our quint-conly Newsletter, so if you're hosting an open party be sure to tell Information. And as always be discreet about bringing in party supplies — keep 'em covered until they're in your room.

WELCOME BACK TO WOOSTAH!

Sort of a Street Guide

by Allen Steele

For those of you who are attending Readercon for the first time: welcome to Worcester, Massachusetts, the Paris of the 80s. And for those who were here for Readercon 4 last year: welcome back to Woostah, buttface, now git outta here before I call a cop.

This is a street guide to Worcester; typically, it is written by someone who hasn't lived here in five years. This is hardly surprising, because many people who were born in this city have relocated somewhere else; Eli Whitney took his cotton gin and went south, Robert H. Goddard moved his rockets to New Mexico, and Abbie Hoffman went to Chicago. Pat Cadigan grew up in Fitchburg, a town just north of here which is only slightly more sleazy, but she lives in Kansas now and I don't think she's ever coming back. Neither am I, if I can possibly help it. We like it just fine in the Midwest, me and Pat, aye-yup.

As a result of my long absence, this guide may be slightly dated. It doesn't really matter, though; as the natives will tell you, Worcester hasn't changed very much since... um, about 1955. Maybe 1979, but that's stretching it. If you want more current information about the city, you can call the Worcester Area Chamber of Commerce and they'll send you a boatload of pamphlets and brochures featuring glossy photos taken in 1979. Or you can walk about seven blocks down Main Street to the corner of Front Street, right across from City Hall, and ask Nathan. He's the nice old guy sitting in a wheelchair with American flags and a sign reading "Help Me So I Can Help Others." If you drop some change in his can, he'll tell you whatever you need to know, or at least say, "God bless you, God bless you, have a nice day."

In general, however, these are some things you might want to know about the (allegedly) second largest city in New England.

Pronunciation key: Okay, one more time... clasp your nose firmly between your thumb and forefinger and say, "Woostah." Practice this as many times as necessary. For your own sake, though, don't pronounce the city's name as "*Whor-chest-er*." That's asking for trouble around here.

City nickname: Boston is known as Beantown, so Worcester is known as Wormtown. But don't let any of the locals hear you using it: they get pissed off about this sort of thing.

Major industries: Nobody has a job in this state anymore, so who cares? Go ahead, blame Reagan and Bush. Everyone else does, even the yuppies who kept them in office for eleven years.

Shopping: All the stores are closed, too, so forget it.

Major religions: Catholicism and Immagedden-outtahere. When times get rough, the Catholics attend Mass on Sunday to pray for a better future, while everyone else mutters the sacred nomadic mantra, "Immagedden-outtahere... movin' to Boston, real soon."

Tourist attractions: There's Worcester Art Museum, where you can view some of the major works of 20th century modern impressionism, rendered in myriad styles which express the vibrancy of Bauhaus-inspired art theory. Or there's the Centrum, where you can drink beer and watch bigfoot trucks run over school buses.

City government: Worcester's elected government is comprised of the Mayor and the eight other members of the City Council, with the non-elected City Manager serving as the principal office holder. Should you happen to encounter the Mayor, the traditional form of addressing him is, "Hey, dogbreath! When doncha' get the traffic lights synchronized, hanh?" The council members are usually asleep, so you probably won't meet them. The City Manager, though, is pretty cool; we used to sit around in his office and smoke cigarettes, so please don't call him dogbreath.

The police department: The local cops are a pretty nice bunch of guys, so long as you don't get in their faces. If you get pulled over by them, smile and be very polite. Worcester police headquarters is located about three blocks east of the Marriott. It's the big, ugly modern building with no windows on the ground floor that you can climb out of, and it's really cold in there. Just so you know.

The good part of town: the West Side, past Park Avenue near Worcester Polytechnic Institute. Nice houses, safe streets, some good restaurants, and a good bookstore in Tatnuck Square. There's also a neat little stone castle on top of a hill that you might try to visit (ask a local for directions; I can't remember). It offers a great view of the city from its upper parapets, if you don't mind seeing the

used condoms and empty beer cans the teenagers have left behind. You can't afford to live in this neighborhood, though, because all the nifty places are owned by rich people.

The bad part of town: "Main South," the southern end of Main Street beginning about four blocks beyond City Hall. There's a really good antiquarian bookstore, Isiah Thomas Books & Prints, located on Main Street near the Clark University campus. A terrific SF book shop, Fabulous Fiction (owned by local fan Bob Jennings) is just a block past it. However, you should only try to visit these places during daylight hours, because the area is populated by junkies, winos, hookers, wackos, and menacing people of all kinds. I used to live in this side of town, so take my word for it: don't go there after dark.

Good bar: The Blue Plate, located in Holden just north of the city line. It's worth the trip. My old hangout; the proprietor, Paul "Tiny" Stacy, officiated at my wedding. Live music on the weekends, usually acoustical blues, folk, or rock. Cheap cover charges, no bullshit attitudes. You can leave the chic clothes and styling mousse in the suitcase, but if you're into that sort of thing, there's probably some downtown disco within walking distance that offers loud, dumb dance music.

Something really weird: if you want to view an unintentionally funny public sculpture, walk down Main Street to the Worcester Common, located behind City Hall. At the far end of the Common, across the corner from the public library, is a statue of a boy riding a sea turtle. At least that's what he's supposed to be doing; take a closer look at the boy's posture, match it with the expression on the turtle's face, and... well, you'll see.

Miscellaneous survival tips:

- Look both ways, twice, before crossing any street. I'd even be careful when using the sidewalks; they're sometimes used as passing lanes.
- Keep your wallet in your front pocket. Especially if you're going to the post office.
- Beware of the local branch of the Church of Scientology. Yes, they're here, and they want to give you a free personality test. "Blow it out your kazoo, zombie" is a socially acceptable response to their invitation.
- Spare some change for ol' Nathan. God bless you, God bless you, have a nice day....

Our Guests of Honor

Much talk is made at Readercons of *transcendence*; of how the literature we love the most "strives constantly to transcend the sensational and sometimes childish nature of the genre — to produce a High Science Fiction which is humane and intellectually engrossing." **Michael Bishop** received that praise (in David Pringle's *Science Fiction: The 100 Best Novels*) for his Nebula Award-winning *No Enemy But Time*, but it applies equally well to his entire body of work.

One cannot escape dealing with transcendence in his stories: In *Ancient of Days*, Adam the habiline strives to define his human spirituality; in "The Quickening," an instantaneously scrambled world population strives to form a new society; in "Apartheid, Superstrings and Mordecai Thubana" an Afrikaner Gerrit Myburgh abandons his racism after witnessing firsthand the ravages of apartheid. A pervasive moral concern has remained central to Bishop's writing.

Despite his almost audacious disinclination to write a story that resembles any of his previous work, Bishop's career has been distinguished throughout by a heartening consistency of literary excellence attested to by an abundance of award nominations. He remains an altogether extraordinary fantasist, possibly without peer in his limitless range of creative expression.

We honor Michael Bishop because, in the words of one of our previous guests, Tom Disch, "it would be an insult to continue to speak of him as one of science fiction's most promising writers. The promise has been fulfilled."

— David G. Shaw

Readercon has a dream. We have a dream of a day when imaginative literature has become its own marketing category, an umbrella beneath which the long flirtation between literary sf and post-modern "mainstream" fiction can flower into love and marriage.

We know the way the business works; Lord knows we have discussed it at enough Readercon panels (perhaps too many). Any new marketing category would need a new cover convention, a new set of tropes, a new *style*, that would set it apart, that would make it instantly recognizable.

So let us dream. Let us dream of the perfect style for

such a group of book covers... or better: let us dream their perfect artist.

Remember now: his work must be utterly distinctive, so bold and original you could spot it all the way across the bookstore, so different from what others are doing it could spawn a school of imitators. In time everyone would know his work, whether they knew that they did or not; readers who had never heard his name could be shown one representative cover, told that name, and in that instant they would know his oeuvre like a long-time connoisseur; instantly they would become one.

Tall order.

But we can take a clue from our favorite writers. What makes imaginative literature (or "genre-transcendent sf," or "speculative fiction," or "embezzled albatrosses") different from the other stuff we like? Its writers are not only familiar with the qualities of mainstream fiction that sf has traditionally slighted (prose style, fine characterization), but are eager to bring them into the field, to show that they are not at all inimical to our favorite qualities (ideative content, strong plotting) but wonderfully complementary.

So. Our artist would have a successful career in the "real world," the world of fine art, and so bring to our field all its technical knowledge, all its possibilities. And of the many styles available to him (and at times he would use elements of them all), one stands out as a perfect choice. He would above all be a master surrealist. His work would have concrete elements but they would be few, transmuted indistinguishably by technology or magic, sometimes familiar, at others barely recognizable, adrift or asail on a vast sea of abstraction; each would speak in an overpowering voice to the right side of the brain even as the left grasped, gasped, gaped to understand it. The art, in other words, would *be like the future*, the real future, if somehow we were permitted, or forced, to see it now, if indeed we could be made at all to see it now. The startling images on these book covers would stretch the brain the way the words on the pages between them do.

And yes. Just as the words within these books prove at last that characters and ideas can thrive together, their covers would prove that art and commerce, beauty and wisdom, can do the same. They would not be mundane, they would not be literal renderings of a scene within the book — *and they would still sell the book*.

This introduction may read like a work of speculative fiction, but it is not. It is a parable. All this could happen someday soon but it also happened already, between 1952

and the mid-sixties. The marketing category was not literary sf but sf itself, in paperback. The battle being fought was not recognition on the highest levels but mere respectability. The artist was **Richard Powers**.

And could be again. Could be again.

— Eric Van

James Tiptree, Jr. is Dr. Alice B. Sheldon — we know that now. Tiptree's science fiction career began with the publication of "Birth of a Salesman" in the March, 1968 volume of *Analog*. It was not until eight years later that we discovered Tiptree's true identity.

Robert Silverberg, in his now famous 1975 introduction to Tiptree's collection, *Warm Worlds and Otherwise*, wrote: "It has been suggested that Tiptree is female, a theory that I find absurd, for there is something ineluctably masculine about Tiptree's writing." In 1978, he revised his introduction, admitting that Tiptree had called into question the entire notion of what is "masculine" or "feminine" in fiction.

The question of what is masculine or feminine was never an issue in Tiptree's writing. She was two steps ahead, writing about human beings: "If I could describe a 'human being' I would be more than I am — and probably living in the future, because I think of human beings as something to be realized ahead.... But clearly 'human beings' have something to do with the luminous image you see in a bright child's eyes — the exploring, wondering, eagerly grasping, undestructive quest for life. I see that undescribed spirit as central to us all."

It would be easy to say it was about time we honored such a woman when we should say we are selecting, first and foremost, a humanist. But the humanist was also a woman. Noting the absence of an award named for a female science fiction author, Karen Joy Fowler, Jeanne Gomoll, and Pat Murphy (among others) decided to create one in her honor. The first annual James Tiptree, Jr. Memorial Award — for a short story or novel which explores and expands the gender roles in sf and fantasy — was presented at Wiscon in March of 1992 to Gwyneth Jones (for *White Queen*) and Eleanor Arnason (for *A Woman of the Iron People*).

We choose a Past Master to honor someone we would have preferred to have present in person. Dr. Sheldon died in 1987, but her legacy — in the form of her Tiptree stories and the award which carries her name — remains within our grasp.

— B. Diane Martin

ART AT READERCON

An Introduction

by Robert Colby

As we said in the Introduction, this essay (which was originally intended to run only in the Souvenir Book) is also being printed here. We're doing this because, regardless of which of our publications you read at the con, we think it's important for you to know something about the philosophy behind this exhibit, and how it ties in with our larger goals.

As anybody reading this knows, Readercon was established with the readers' interests in mind. Our primary strategy for serving those interests has been to limit ourselves to literary considerations. But even from the beginning, we didn't define "literary considerations" so narrowly as to merely examine texts. The process of literature does not end with the production by an author of a large amount of type. Text lives within a context both social and physical. From the beginning, our panels have examined the social side of that context, mostly by examining the effects upon writers and writing of prevailing conditions in the publishing industry. (Indeed, since writers are people and you might find different sides of them interesting, we even showed a film at Readercon 3 because it happened to have been written by that year's GOH, John Crowley). Now we are starting to examine the other side of the equation.

In years to come, we may yet arrive (probably through electronic means of delivery) at a reading experience with a negligible physical component, no more than lines of print on a screen. But today, the vast majority of the print most of us (except for the most extreme net-heads) take in is printed on something. Usually the something is paper, and usually those pieces of paper are gathered into a physical package. When we read, we are being affected not only by text, but by artwork, overall package design, choice of materials, and typography, all of which either consciously or subliminally effect our impression of what we're reading. (I'd like to think that most people who join things like the Folio Society do so not to acquire expensive objects to impress their friends, but because they appreciate how the vanishing arts of fine interior illustration and high quality bookcraft add a sensual level to the experience of handling and reading a book).

A good example of this was the (perhaps unconscious) effect that Richard Powers' covers had on me when I was just discovering science fiction in my pre-teen years.

Almost as much as the texts themselves, those abstract, ambiguous but evocative shapes on the cover were telling me not to expect anything obvious from what was inside, that wild ideas were at work, that these were important books, a vital part of our modern culture. What subliminal impressions would I have carried away had Powers not been the dominant SF artist of those years, and had people like Leo and Diane Dillon not exercised enormous influence later on during my adolescence? What if those impressions had been formed by the kind of simplistic, action-figure art so prevalent today? I can't say for sure, but someone else might have had to put together this con.

So how do we talk about these things? We've had a few panels on these themes, and hope to have more artists and writer/artists (i.e. graphic novelists) on the program (and not just in an "art ghetto" of specialized panels, either). However, this year we will also be doing something a bit more direct: an exhibit of Richard Powers' art (plus a few pieces from Special Guest Rick Lieder, a man who considers Powers his artistic mentor). But if you're familiar with standard "Art Shows," you might want to forget everything you know about them before checking this one out. This (and any future exhibits we may do in the future) are designed to be a small, focused examination of the work of someone (or a team of someones) who we feel is an important contributor to the literary process. More than likely this will be someone who will combine the strong personal vision you expect from a Readercon GoH with an unusual ability to offer an imaginative interpretation of challenging literary material. To emphasize the special nature of what we are doing, we should note that this is *not* going to be an every-year event. We will do it when we feel it's right to do it.

Still, for longterm Readercon loyalists, the notion of an Art Show may seem like an indication that we plan to go the way of all cons and gradually abandon our focus. Not so. This exhibit, like anything else we occasionally do that is not "pure book" (like the VALIS opera presentation at Readercon 2) comes out of the same philosophy that animates everything else we do in that it is an attempt to answer one question: what would a serious, discriminating *reader* in this field find fascinating and memorable? The day we stop basing our work on this idea is the day we sell you down the river, and that is something we are determined not to do.

PRACTICAL INFORMATION

Hospitality Suite and Parties

Our Hospitality Suite (or Con Suite) is up in Room 905. We'll try our best to keep it open essentially throughout the conference (including quite late each night) and stocked with all sorts of edibles.

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

Ribbons

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

Black.....Chair
 Red.....Committee
 Pink.....Volunteer
 Green.....Dealer
 Purple.....Guest of Honor
 Blue.....Program Participant

Buy Our Stuff!

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

•Our stupendous **T-shirt**, designed by Readercon 1 artist Joey Zone. It's an all-cotton, 2-sided (our logo in front, and the message "Follow the Reader" on the back), robin's-egg-blue shirt, offered in Medium, Large, and X-tra Large sizes. Price: just \$5.00.

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

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

•**Spacetimewarp Paintings**, a portfolio of sixteen full-color prints of paintings by Richard Powers, our Artist Guest of Honor. A bargain at \$15.00.

•**Monochrome: The Readercon Anthology...**

The Readercon Anthology

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

Foreword: "The Company of Words: Some Notes on the Ostensible Subject," by Robert Colby
 Introduction: "On Reading," by Samuel R. Delany
 "The Monday Man," by Gene Wolfe
 "Articles of Faith," by Esther M. Friesner
 "Going to the Mountain," by Darrell Schweitzer
 "Carbontown," by Paul Park
 "Assemblage of Kristin," by James Morrow
 Four poems by Thomas M. Disch
 "Strike," by David Alexander Smith
 "Fuzz," by Martha Soukup
 "Sonata," by Ellen Kushner (poem)

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

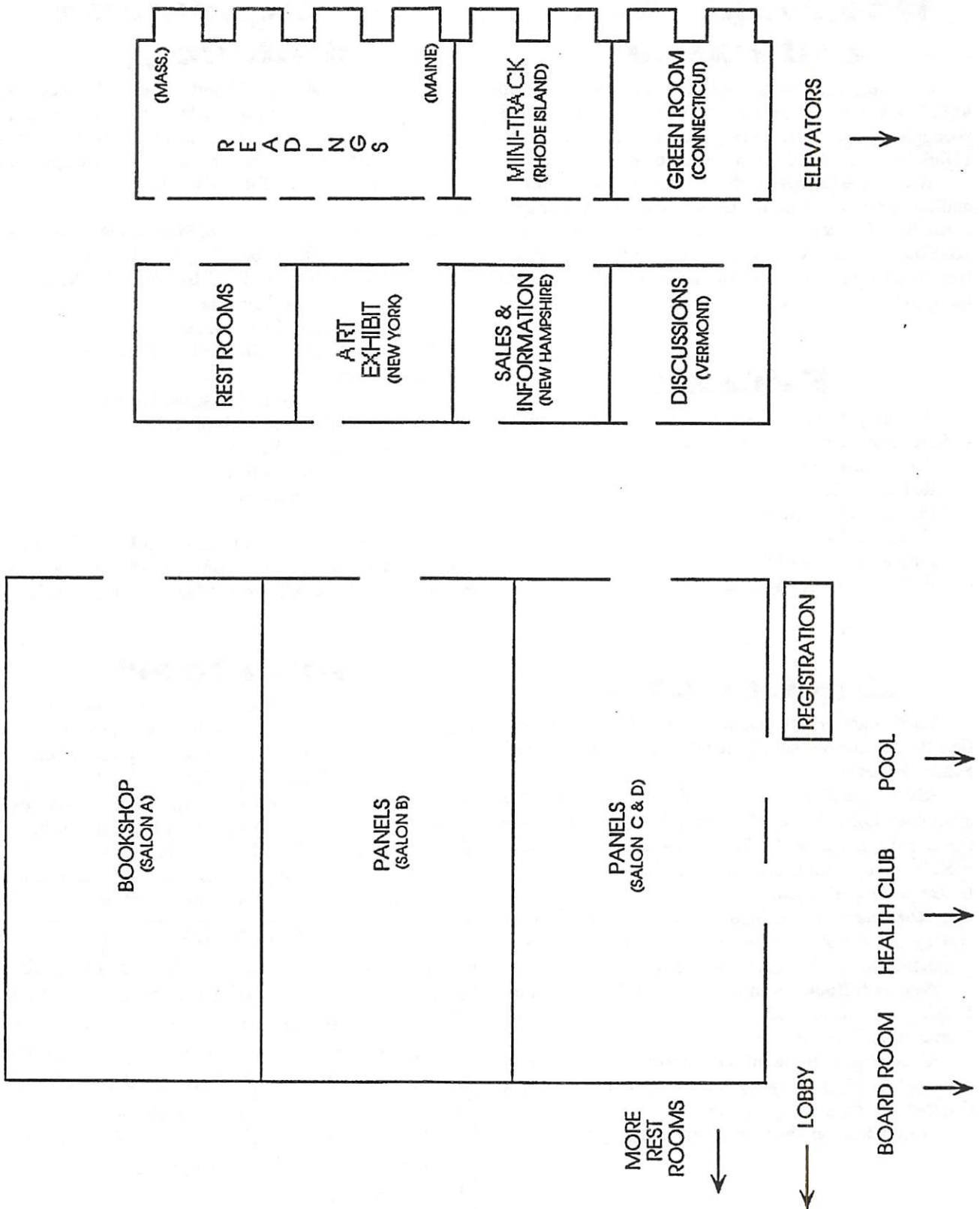
Volunteer!

Like the sf conventions that inspired us, Readercon is entirely volunteer-run. We need hordes of people to help man Registration and Information, keep an eye on the programming, staff the Hospitality Suite, and do about a million more things. If interested, ask any committee member (black or red ribbon); they'll point you in the direction of David Walrath, our Volunteer Coordinator. It's fun, and, if you work enough hours, you earn a free Readercon T-shirt or a Richard Powers portfolio!

Bake Sale

That's right, baked goods for sale. You know: cakes, cookies, pies, bread. Calories that are good for you. You pay for the goodies, and funds are raised for the James Tiptree, Jr. Award. We will also be selling copies of the Hugo-nominated cookbook *The Bakery Men Don't See*, with the proceeds also going to support the award. Eat!

HOTEL MAP



BOOKSHOP DEALERS

Michael Borden

2774 East Main Road
Portsmouth, Rhode Island 02871

Jane Choras Books

225 Winter Street
Weston, MA 02193

Edgewood Press

P.O. Box 264
Cambridge, MA 02238

Fabulous Fiction Bookstore

984 Man Street
Worcester, MA 01603

W. Paul Ganley, Bookseller

P.O. Box 149
Buffalo, NY 14226

The House on the Borderland

P.O. Box 469
Pelham, NH 03076

**New England Science Fiction
Association**

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

Niekas Publications

RFD 8, Box 380
Gilford, NH 03246

Orion Publishing

1805 Cold Springs Road
Liverpool, NY 13090

Overseas Book Service, Ltd.

1021 Willow Avenue #2
Hoboken, NJ 07030

Readercon Sales

P.O. Box 381246
Cambridge, MA 02238

Kimball M. Rudeen Books

335 Lowell Street
Lexington, MA 02173

Serconia Press

P.O. Box 1786
Seattle, WA 98111

Tales from the White Hart

3360 Greenmount Avenue
Baltimore, MD 21218

**Terminus Publishing (*Weird Tales*
magazine)**

113 Deepdale Road
Strafford, PA 19087

Tigereyes Books

P.O. Box 172
Lemoyne, PA 17043

Michael Walsh

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

The Wildside Press

37 Fillmore Street
Newark, NJ 07105

READERCON 5: GUESTS

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

Michael Bishop.....4, 30, 47, 54, 62, 68, 70, 82.

Richard Powers.....49, 55, 61, 73.

Constance Ash.....1, 10, 39, 67.	Donald Kingsbury.....30, 51, 53.
Ellen Asher1, 5, 37, 55.	Rosemary Kirstein.....22, 45, 63, 74, 84.
Lisa A. Barnett.....10, 18.	Kathe Koja11, 47, 59, 63, 72, 78, 85.
John Betancourt *	Ellen Kushner2, 34, 81, 86.
Aline Boucher-Kaplan ...2, 4.	Eleanor Lang43.
Stephen P. Brown5, 42, 65, 71, 81.	Fred Lerner.....41, 71, 87.
Algis Budrys5, 32.	Stan Leventhal.....2, 4, 20, 68.
Joseph Carrabis41.	S.N. Lewitt.....6, 9, 30, 35, 75, 84.
Jeffrey A. Carver29.	Rick Lieder49, 55, 61, 73.
Bryan G. Cholfin.....42, 75.	Barry Malzberg.....47.
Hal Clement14, 51, 52, 71.	Laurie Mann.....41, 54.
Kathryn Cramer.....9, 38, 64, 71, 76, 86.	Patricia McKillip46, 48.
Ellen Datlow.....37, 46, 65, 72, 76.	Ed Meskys.....65.
Shira Daemon18, 43, 87.	Yves Meynard17, 48.
Don D'Ammassa.....4, 23, 31.	Marc A. Michaud38, 42.
Daniel P. Dern67.	John Morressy30, 59.
Paul DiFilippo.....3, 5, 9, 65, 72.	James Morrow2, 37, 43, 70, 77.
Ann Downer *	Will Murray34, 75.
Stefan Dziemanowicz.....22, 23, 38, 72.	Resa Nelson45, 84.
Thomas A. Easton.....28, 35, 42, 68.	Susan Palwick.....4, 10, 41, 64, 67, 79, 86.
Scott Edelman21, 41, 86.	Paul Park.....24, 37, 43, 48, 66, 67, 79.
Janice Eisen.....5, 65, 81.	Rachel Pollack30, 82.
Gregory Feeley.....2, 64, 67, 76, 87.	Steven Popkes.....18, 22.
John M. Ford.....5, 17, 81.	Kit Reed34, 47, 56.
Gregory Frost23, 34, 40, 72.	Darrell Schweitzer38, 53, 75, 83.
Craig Shaw Gardner.....63.	Melissa Scott.....1, 18, 24, 37, 52, 69, 71.
Greer Ilene Gilman10, 17, 37, 45, 48, 64, 80.	Eluki bes Shahr.....10, 34.
Glenn Grant *	Cortney Skinner.....55.
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S.T. Joshi.....38.	Hal Wadleigh.....51.
Scott Julian72.	Stanley Wiater23, 38.
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Jerry Kaufman.....42.	Heather Wood*
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Marjorie Bradley Kellog.18.	Joey Zone.....38.
Robert Killheffer24, 64.	

* denotes late addition, see newsletter for panel

READERCON 5: THE PROGRAM

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

Moderators are indicated by '(M)'

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

Location Codes: A, B, C, D = Salon A, B, etc. MA = Massachusetts, NY = New York, RI = Rhode Island, VT = Vermont

Friday

4:00 Registration and information open.

4:00 NY Art Exhibit opens.

6:00 A Bookshop opens.

1. 6:00 B **Authenticity and Cultural Impersonation.** Ash, Asher, Hartwell, Scott, Sturgis. Inspired by Henry Louis Gates, Jr.'s "Authenticity,' or the Lesson of Little Tree" (front page, *New York Times Book Review*, 11/24/91). Critics and readers raved about *The Education of Little Tree*, "a true story by Forrest Carter," the heart-warming supposed autobiography of a Cherokee orphan raised by his grandparents. They loved its authenticity... but Carter turns out to be the late Asa Earl Carter of the KKK, right-wing terrorist, fascist, and anti-Semite. Oops. Philip Roth got great reviews when he chronicled Jewish life; when he turned to Protestant Middle America in *When She Was Good*, many critics insisted there was something ineffable lacking in his portrait. (Others were all the more impressed by this feat of imagination rather than memory.) *Famous All Over Town* established Denny Santiago as a hot young Chicano writer — until Santiago was revealed as septuagenarian WASP Daniel L. James, who had essentially invented the Santiago persona to escape years of writer's block. Gates wonders if ethnic (and gay or feminist) fiction ought to be entitled to a Turing test — if we can't really tell who wrote it, should it pass? (Although he cites Delany as an example of a writer whose black identity takes many of his readers by surprise, he seems ignorant of Tiptree.)

Here in the speculative fiction ghetto, we can deal with all the expected questions, and one more: to what extent does imaginative literature, with its presumption of invention rather than reportage, transcend these issues? Or do we have a whole equivalent set of expectations and assumptions (compare two hard sf novels by new writers: one author, says the bio blurb, is a physics prof at CalTech, the other a housewife in Poughkeepsie). And isn't gender the ultimate culture? Tiptree's "ineluctably masculine" writing is sure to play a part in our discussion.

2. 6:00 C&D **Autobiography and Genre.** Boucher-Kaplan, Feeley, Jablovkov (M), Kushner, Leventhal, Morrow. How are autobiographical elements used differently in mainstream/ realist/mimetic fiction (straightforwardly?), in post-modern/reflexive/absurdist fiction (subversively?), and in fantasy and science fiction (hiddenly, due to the emphasis on invention?)? What in particular can we learn by contrasting these approaches? Are sf readers indifferent to or wary of autobiography?

3. 6:00 MA Reading: Paul DiFilippo

4. 7:00 B **What I Read That's Terrific, But Not Fantastic, Take 2.** Bishop, Boucher-Kaplan, ^{Gilman}~~D'Ammassa~~, Leventhal, Palwick. A reprise of a popular panel from Readercon 1. Panelists and audience will discuss what they read that's not fantasy or sf. What qualities that attract us to f&sf are reflected in this other reading? (Isn't Dashiell Hammett's *Red Harvest* a novel of conceptual breakthrough?) Which of our other reading (besides box scores and stock market quotations) attracts us because it offers us things that sf can't?

5. 7:00 C&D **Who's Afraid of Pop Culture Extrapolation?** Asher, Brown, Budrys, DiFilippo, Eisen (M), Ford.
Popular music styles, high fashion, trends in TV programming, drugs of choice, hairstyles of the counterculture — all are forever in flux. But you'd never think so from simply reading sf texts. Why is there so little extrapolation of pop culture in sf? Has anyone done this well? What past attempts now look silly? What do recent sf works say about the coming years, if anything, and have we already begun to prove them right or wrong?
6. 7:00 MA Reading: S.N. Lewitt. (30 min.)
7. 7:00 VT **Art Collecting for Beginners.** Discussion group.
8. 8:00 MA Reading: Michael Kandel. (30 min.)
9. 8:00 B **After the Revolution: Post-Cyberpunk SF.** ^{Grant} ~~Cramer~~, DiFilippo (M), Hartwell, Houghton, Lewitt, Zindell. When all is said and done, the major value of artistic movements may be as laxatives for constipated cultures. Now that the leaders of the mid-80's cyberpunk movement have begun to pursue more personal, idiosyncratic paths, how do we keep the flow of new ideas and styles inspired (even if in opposition) by that movement coming regularly? What will be the lasting influence of that movement's ideas about human-machine interfaces and a less Western future on the rest of the field? Were the various elements of its vision (including nihilism and pop-culture referents) inextricably linked to one another, or might radically different recombinant fictions exist? We ask the participants to end this hour by hypothesizing the next movement to scandalize the new consensus.
10. 8:00 C&D **Female Friendships in Fantasy.** Ash, Barnett, Gilman, Palwick, Shahar, ~~Wiley~~ (M). To the writer who wishes to portray female friendships in fantasy, the role models, the roots, aren't obvious. (Certainly Tolkien is no help.) Yet there is such a tradition, even if it has been nearly invisible; we'll try to bring it to light. Who is doing this today, and who has influenced them? How are the dynamics of female friendship different from male, and how well have writers portrayed this difference? How, for instance, do women's quests differ from men's in goal and style?
11. 8:00 MA Reading: Kathe Koja. (30 min.)
12. 8:00 VT **Is There a Place in Fandom for Non-Wannabees?** Not everyone at these conferences who isn't a writer wants to be one — but it sure feels that way sometimes. Discussion group.
- 8:00 NY Art Exhibit closes.
13. ~~7:00~~ ^{8:00} RI **How I Wrote *Captain Jack Zodiac*.** Michael Kandel discusses his most recent novel.
14. 8:30 MA Reading: Hal Clement. (30 min.)
- 9:00 A Bookshop closes.
15. 9:00 MA **Bookaholics Anonymous Annual Meeting.** Discussion group.
16. 9:30 C&D **Meet the Pros(e) Party.** Friday evening. Each pro writer at this conference has selected or invented a short, favorite quotation from their own writing. Each is armed with a strip of 2-line mailing labels. The quotation is on the labels; as you meet each pro, you obtain a label from them.
What do you do with them? Atheists, agnostics, and the lazy can trust strictly to chance, and paste them into the inside back cover of their Souvenir Book in the order they obtain them. Result: one of at least Nine Billion Random Prose Poems. Those who believe in the reversal of entropy can stick them temporarily on the wax paper we'll provide and then assemble them to make a Statement. Those who believe in lack of respect to living authors (at least) can take scissors to all the quotes, combining one writer's subject with another's predicate.
The possibilities, while not strictly endless, do exceed the number of molecules in the universe.
- 10:00 Registration, Information, and Staff Office close.

Saturday

- 9:00 Registration opens.
- 10:00 A Bookshop opens.
- 10:00 NH Sales and Information opens.
- 10:00 NY Art Exhibit opens.
17. 10:00 B **Fantasy From the Right Side of the Brain.** Ford, Gilman, Kandel, Meynard, Swanwick. ^{Carver} Invented histories, cultures, maps, genealogies... wonderful tools, but sometimes you've just got to put them in a drawer and wing it. Remembering that the right side of the brain is not just the intuitive but the gestalting side, we talk of integrating and balancing the details and the dream, the vital stats and the vision.
18. 10:00 C&D **Science Fiction Theater.** Barnett, Daemon, ~~Kellog~~, ^{Eisenberg} Scott, ~~Soukup~~. What's the state of the art these days with sf theater and opera? What are some of the special difficulties of this hybrid?
19. 10:00 MA **SF Workshops 101.** Members of the Space Crafts Workshop explain what SF writer's workshops are about. A prerequisite to Workshops 202.
20. 10:00 RI Reading: Stan Leventhal. (30 min.)
21. 10:30 RI Reading: Scott Edelman. (30 min.)
22. ~~10:30~~ ^{11:00} A Autographs: ~~Stephan Dziemanowicz~~, Rosemary Kirstein.
23. 11:00 B **I Scare Myself.** D'Ammassa, Dziemanowicz (M), Frost, Hecht, Wiater. To what extent do horror writers write from their own obsessions? How do you know what scares you will scare others? Does universalizing your peculiar personal demons strengthen them or weaken them?
24. 11:00 C&D **The Shape of Things That Went: History in Story.** Hatch, Houghton (M), Killheffer, Park, Scott, Zindell. We construct alternate or fictional histories as background or underpinnings to stories. Instead of talking about the content of such histories (as we so love to), today let's talk about their form. How do these fictional histories differ in method, process or flavor from the real thing? Clearly, they're inevitably less complicated, but in what ways, specifically? In what ways do they really partake of story rather than history? Most crucially, how do they reflect what we wish were true about history? For instance, how in these works of fiction do we argue for or against the great-man theory of history, or for or against its conspiratorial nature?
25. 11:00 MA **SF Workshops 202: A Workshop in Performance.** What better way to really learn how fiction workshopping works than to watch one in action? The Space Crafters will read a story aloud and then critique it. You must attend the introduction, SF Workshops 101, to watch the demonstration.
26. 11:00 VT **I Think We're All Bozos At This Con: The Firesign Theatre.** Discussion group. Complete this sentence: "Ahh, he's no fun,..."
 A) "he's too sercon."
 B) "he's recreationally challenged."
 C) "he's George Bush."
 D) "he fell right over."
 If you answered D, you want to come to this discussion. If you answered A, B, or C, you need to come. Learn the truth about four guys who may well have created the most politically and semantically profound "comedy" ever — and earned two Hugo nominations.

27. 11:00 RI Reading: Sarah Smith. (30 min.)
28. 11:30 RI Reading: Thomas A. Easton. (30 min.)
29. 11:30 A Autographs: Jeffrey A. Carver, Michael Swanwick. (30 min.)
30. 12:00 B **Anthropological SF.** Bishop, Gravel, Kingsbury, Lewitt, Morressy, Pollack. Physics and biochemistry aren't the only hard sciences, after all. A look at sf that draws on actual anthropological discoveries and theories, or that shows us anthropology at work in imagined futures.
31. 12:00 C&D **The Fiction of Michael Bishop.** D'Ammassa (M), Hartwell, ~~Houghton~~ ^{Keller}, ~~Di Filippo~~
32. 12:00 MA Reading: Algis Budrys.
33. 12:00 VT **Writers I Can't Read, and Wish I Could.** Why does this happen? Any help from the other attendees with your particular problem? Discussion group.
34. 12:00 RI **Typcasting.** Mini-track with Frost, Kushner, Murray, Reed, Shahar, Van Gelder (M). The audience's expectations can be the bane of the would-be versatile writer. Even a writer who would just like to do two different genres (say, horror and funny fantasy) can get a reputation for one at the expense of the other. Is it possible to break your own mold once the typecasting is done?
Some writers are lucky enough to have acquired a reputation for versatility, and an audience that doesn't expect their next book to be anything like the last. What career moves are necessary for this to happen? Does a new writer really have any control over it? (Or is this more of a curse than a blessing?)
35. 12:00 A Autographs: Thomas A. Easton, ~~S.N. Lewitt~~. (30 min.)
36. 12:30 A Autographs: Alexander Jablokov, Sarah Smith. (30 min.)
37. 1:00 B **Transparent vs. Stylized Prose.** Asher, Datlow (M), Gilman, ~~Hartwell~~ ^{Malzberg}, Morrow, Park, ~~Scott~~ ^{Koja}
Transparent prose, in the words of Norman Spinrad, is "invisible," a clear, lucid... standard style that 'disappears' into the woodwork, serving simply to convey dialogue, action, physical description, emotions, thoughts, into the mind of the reader in the form of direct sensory images." In other words, it's the absence of style, and, no matter how well crafted, essentially non-literary. (See the November 1991 issue of *Asimov's*.)
We all recognize the goal of transparency; even the most word-drunk of us, who love a book whose every sentence reminds us that is language, is art, also love the notion of being lost in story, when we cease to quite remember we're reading. But are style and transparency really mutually exclusive, as Spinrad maintains? Must prose be standard or generic to be transparent? Can you eat your cake and have it too, the pictures and the words? (90 min.)
38. 1:00 C&D **Beyond Lovecraft: Neglected Giants of Horror.** Cramer, Dziemanowicz, Joshi (M), Michaud, Schweitzer, Wiater, Zone. There's more to the early days of horror than good old HPL. An exploration of his predecessors, contemporaries, rivals, protégés, and influences. Which of these writers would appeal to Lovecraft fans? Which might appeal to those with various modern sensibilities? Where can you find their books and stories? (90 min.)
39. 1:00 MA Reading: Constance Ash. (60 min.)
40. 2:00 MA Reading: Gregory Frost. (30 min.)
41. 2:30 B **Child Abuse As a Major Theme of Speculative Fiction.** Carrabis, Edelman, Lerner (M), Mann, Palwick, S. Smith. To the horror of us all, we are learning that childhood abuse is far more

common than once thought. Might the sf community, long a haven for the socially misadjusted, have a disproportionate share of victims? Might child abuse be a major theme within imaginative literature in the coming years? Is there potential for a discourse between texts, such as we saw in the seventies among utopian and feminist texts? Or is the issue ultimately too personal?

42. 2:30 C&D **Small Presses: the State of the Art.** Brown, Cholfin, Easton, Kaufman, Michaud, Van Gelder. Our experts debate the philosophies of small press publishing (are limited editions a rare deal, or just a raw one?), and armed with these insights give a no-holds barred guided tour of today's small press scene — who the major players are, who's hot and who's not.
43. 2:30 MA **Bible Stories for Adults: The Soap Opera.** Daemon, Lang, Morrow, Park, Swanwick.
44. 2:30 VT **Machine Sex and Gothic Death Obsessions.** Discussion group.
45. 2:30 RI **Is There Life After The First Novel?** Mini-track with Gilman, Jablov, Kandel, Kirstein, Nelson. When the first novel is the undertaking of years (for details, see **Sub-Creators Anonymous**), what do you do next?
46. ~~2:30~~^{5:30} A Autographs: Ellen Datlow, Patricia McKillip.
47. 3:30 B **True Tales of Category Confusion.** Bishop, Koja, Malzberg, Reed, Sturgis, Van Gelder (M). Mainstream authors who also write some genre sf, would-be postmodern mainstream writers who've ended up in the genre, genre authors whose speculative fiction has been kicked "upstairs" to the regular fiction department, mainstream writers whose occasional sf work is still marketed as mainstream, genre writers who have written straight novels (and seen them marketed either way), writers of unclassifiable stuff that nobody in publishing seems to know what to do with whatsoever — all have a different take on life in the mainstream versus life in the genre. In terms of genre and category, how have they perceived their own work? How have editors, publishers and the marketing department seen it? How does the eventual marketing choice affect the response of critics and readers?
48. 3:30 C&D **Scaling the Peake: Also Too Hard To Read and Too Good Not To?** Gilman, McKillip, Meynard, Park, Swanwick, Willey (M). Our annual look at a neglected master of fantasy: this year, the works of Mervyn Peake.
49. 3:30 MA **The Art of Richard Powers, Part 1.** Lieder, Powers. During this slide show, the two artists will explore further aspects of Powers's work.
50. 3:30 VT **100 Years of Tolkien, 27 Years of Tolkien Fandom.** Discussion group.
51. 3:30 RI **Planetary Orbits: Getting Them Right.** Mini-track with Clement, Kingsbury, Wadleigh.
52. 3:30 A Autographs: ~~Hal Clement~~^{S.N. Lewitt}, Melissa Scott, (30 min.)
53. 4:00 A Autographs: Donald Kingsbury, Darrell Schweitzer. (30 min.)
54. 4:30 B **The Fiction of James Tiptree, Jr.** Bishop, Hartwell, Hecht, Mann, S. Smith. ^{Keller} A look at the works of this year's Past Master.
55. 4:30 C&D **Is There A Future for Non-Representative SF Cover Art?** Asher, Harris, Houghton (M), Lieder, Powers, Skinner. Once upon a time sf paperbacks and magazines sported (frequently wonderful) abstract or semi-abstract paintings. Now they invariably feature (rather less often wonderful) illustrations. What are the market forces that have led to this? Might things change?

56. 4:30 MA Reading: Kit Reed.
57. 4:30 VT **Feeling the Habit: Book Shopping Strategies for (and by) Bookaholics.** Discussion group.
58. 4:30 RI **How I Wrote *Stations of the Tide*.** Michael Swanwick talks about the creation of his Nebula-award-winning novel.
59. 4:30 A Autographs: Kathe Koja, John Morressy.
60. 6:00 **Pool Party and Buffet**
- 6:00 NY Art Exhibit closes.
- 7:00 A Bookshop closes.
- 7:00 NH Sales closes.
61. 7:30 B,C&D **The Richard Powers Hour and a Half.** Lieder, Powers. A career retrospective slide show/interview conducted by our special guest Rick Lieder.
62. 9:00 B,C&D **The Michael Bishop Hour.**
63. 10:00 B,C&D **The Seventh Kirk Poland Memorial Bad Science Fiction and Fantasy Prose Competition.** Gardner (M), Gravel (Defending Champion), Kirstein, Koja, Van (co-M). If you don't know what goes on here already, you're in for a pleasant surprise. ^(Edoiman)
- 10:00 NY Registration and Information close.

Sunday

- 10:00 Registration opens.
- 10:00 A Bookshop opens.
- 10:00 NY Sales and Information open.
64. 10:30 B **Freudian vs. Jungian Fantasy.** Cramer, Feeley, Gilman, Keller (M), Killheffer, Palwick. Introducing Don Keller's latest way of looking at fantasy. The Freudian strain is Poe, Lovecraft, Jackson, King; the Jungian McDonald, Morris, Dunsany, Tolkien, Le Guin. In other words, dark fantasy tend to be Freudian while epic and heroic tends to be Jungian. If that's all there was to it, no big deal. But sword and sorcery? Freudian, despite the influence of, say, Morris on Howard. Literary fantasy? Crowley is Jungian but Peake Freudian. The Oz books are Jungian but the movie is Freudian. Nabokov was a Freudian who hated Freud....
65. 10:30 C&D **Lightning Rod Stories.** Brown, Datlow, DiFilippo, Eisen, Hecht, Meskys. Occasionally a story comes along (like Connie Willis' "All My Darling Daughters," or Orson Scott Card's "The Lost Boys") that the sf community just grabs hold of and can't let go (or vice versa). This is a meta-panel: we will not retread the arguments about any of these particular stories. Rather, we'll review the history of such stories in the field in an effort to understand this phenomenon. What are the factors that turn a potentially controversial story into such a *cause celebre*? Which are intrinsic to the text, and which external to it? What about the process as it happens in our community? How does it unite or divide us into camps? Is it healthy or unhealthy, inevitable or avoidable?
66. 10:30 MA Reading: Paul Park.
- 10:30 A Autographing: Hal Clement
- 10:30 RI How I Wrote Unquexhable Fire. Rachel Poilack.

67. 11:30 B **The Real Year.** Ash, Dern (M), Feeley, ~~Keller~~, Palwick, ~~Park~~. John Clute maintains that every sf text, regardless of the year it claims to be set in, has an underlying "real year" which shines through, the secret point in time that gives the work its flavor entire. The real year of any Bradbury story is 1927, or (our example) any Spider Robinson story, 1970. Get it? What a neat critical notion! (See the January, 1991 issue of *The New York Review of Science Fiction*.)
- Is the real year of the fiction you write something you can control? Is it something we even want to control? Is there anything wrong, after all, with books whose real year is not the present? (The real year of Philip K. Dick's *A Scanner Darkly* is also obviously 1970, and it's still a masterpiece.)
- According to Clute, as the real year of a book approaches the present, the harder it is to write or read or understand. Agreed? Which sf texts have been this cutting-edge? What happens to these texts as time passes — do they make more, less, or different sense?
68. 11:30 C&D **Is the Genre Nearing Mitosis?** Bishop, ~~Easton~~, Harris, Leventhal (M), Soukup. Any Del Rey book promises one thing, while any Spectrum Special Edition promises something else entirely. Some readers find the offerings of the Science Fiction Book Club just to their liking, while others find that all their favorite authors are instead selling to the Quality Paperback Book Club (and its short-lived offshoot, Quality SF). Is the genre beginning to split into two: traditional and more literary (or genre-bound and genre-transcendent)? Would this be good or bad? If this is indeed starting to happen, how good a job are we doing of it — are some books missing their audience by being marketed on the wrong side of this line? What does the future hold in store?
69. 11:30 RI **How I Wrote *Dreamships*.** Melissa Scott discusses the creation of her latest novel.
70. 11:30 A Autographs: ^{12:30} Michael Bishop, ~~Michael Kandel~~, James Morrow.
71. 12:30 B **Is Hard SF Just a Narrative Voice?** Brown, Clement, Cramer, Lerner (M), Lewitt, Scott. "When people talk about 'hard' science fiction... it is... a difference in narrative voice that they are responding to... a narrative convention that many readers find reassuring, that appears to provide them with absolute values of truth and accuracy within the confines of a story... People talk with regret about the demise of old hard science fiction storytelling — it is not the science they miss, or the attention to scientific detail. In general, standards for that are higher now than ever. No, they miss the voice, and the journalistic prose which is the repository for that voice. They miss the sense of control, of absolute reality... And above all they miss a sense of optimism and potential that they associate with science..." — Paul Park, "The Shadow of Hard Science Fiction," *The New York Review of Science Fiction*, October 1991. Is he right?
72. 12:30 C&D **Horror, Horror Everywhere.** Datlow (M), DiFilippo, Dziemanowicz, Frost, Julian, Koja, Not every book with significant horrific elements has a black cover with a silver foil skull, skeleton, or demon. In fact, there's horror to be had all over the literary place, not just in the horror and thriller categories. What are the best examples? Is this a growing trend? If so, what does that say about fiction these days? About the world?
73. 12:30 MA **The Art of Richard Powers, Part 1.** Lieder, Powers. During this slide show, the two artists will explore further aspects of Powers's work.
74. 12:30 RI Reading: Rosemary Kirstein.
75. 1:30 B **Getting Into Print, and Other Stories.** Cholfin, Jablovskov (M), Lewitt, ^{Budrys} ~~Murray~~, Schweitzer. Hacks Anonymous vs. the Art Police, round two. Without really trying, you've written a first novel that the major presses agree is too literary for the sf market and too sf for the literary. You: a) make changes in the ms. suggested by editors to remedy this, b) take it to a small press, or c) put it in a drawer and 1) write the next novel exactly as you'd intended, hoping for "better" results, 2) write something consciously more commercial, or 3) contract to write a share-crop novel to get that name recognition?

76. 1:30 C&D **Postmodernists 'n the 'Hood.** Cramer, Datlow, Feeley, Hartwell, ^{Malzberg, Koja} The border between the "mainstream" literary community and the imaginative literature ghetto is a strange little neighborhood indeed. For it is here that writers from both sides of the tracks go off alone and perpetrate genuine postmodern fiction. To what extent have sf postmodernists been influenced by their counterparts across town? How are we influencing them? Are we ripe for some radical rezoning? What's happening to property values?
77. 1:30 MA Reading: James Morrow. (30 min.)
78. ~~1:30~~ ^{3:30} MA ~~RI~~ **How I Wrote *Bad Brains* and *The Cipher*.** Kathe Koja discusses her two novels, and possibly her next, *Skin*.
79. 1:30 A Autographs: Susan Palwick, Paul Park.
80. 2:00 MA Reading: Greer Ilene Gilman. (30 min.)
- 2:00 NY Art Exhibit closes.
- 2:00 Registration closes.
81. 2:30 B **Fifty-Five Panels in Five-Sixths of an Hour.** Brown, Eisen (M), Ford, Kushner, Van Gelder. What has been the influence of Tolkien on fantasy? (Enormous. Tall elves instead of short. Lots of maps and genealogies.) Was John W. Campbell the field's most important and influential editor? (Either him, or someone else.) Who are the greatest neglected authors? (Bester and Sturgeon, for sure.) Here at Readercon, ideas that ordinary, lesser cons spend entire hours beating to death puzzling over can be summed up in sixty seconds or less. In just one hour, we can cover all the ground of an entire Worldcon program! Our five know-it-alls have all the answers.
82. 2:30 C&D **Beyond the Church of Ford: Speculative Theology.** Bishop, Daemon (M), Jablovok, Pollack, Zindell. An exploration of invented religions in imaginative literature, whether serious, satirical, or both at once. We'll survey the field, and explore the underlying motives and methods of this unusual calling.
83. 2:30 MA Reading: Darrell Schweitzer.
84. 2:30 RI **The Writer's Block Party.** Kirstein, Lewitt, Nelson, Soukup. The causes and cures of writer's block, by those who know it all too well.
- 3:00 A Bookshop closes.
85. 2:30 A Autographs: Kathe Koja.
86. 3:30 B **Obsessive Thematicism.** Cramer, Edelman, Kushner, Palwick, D.A. Smith (M), Soukup. Do writers inevitably write, on some deep level, the same book again and again? Is it truly possible to write books whose fundamental concerns are different from one other? If so, how do you do it? If not, what do you do about it? What happens when a writer begins to learn (from friends, critics, or ardent self-examination) what his or her books are "really about?" For what kind of writers and books can this be dangerous, and for what kinds helpful?
87. 3:30 C&D **Every Fiction Tells a Story... Not!** Feeley, Hartwell, Houghton (M), Keller, Lerner. Mock scientific papers, reviews of nonexistent books, mail-order catalogs from an invented future: there are forms of speculative and postmodern fiction where the traditional notion of story is anywhere from cunningly implicit to entirely absent. A survey of this cool class of metafiction.
- 4:30 905 **Debriefing and Gripe Session** with the Readercon 5 committee, in the Con Suite.
- 4:30 NH Information closes.

THE 1992 READERCON SMALL PRESS AWARD NOMINEES**Novel**

The Magic Spectacles, James Blaylock — Morrigan Publications
The New Neighbor, Ray Garton — Charnel House

Collection

Transreal!, Rudy Rucker — WCS Books
The Edges of Things, Lewis Shiner — WSFA Press
Dark Verses and Light, Thomas Disch, Johns Hopkins University Press
Night of the Cooters, Howard Waldrop — Ursus/Mark V. Ziesing
The Best of James H. Schmitz, James Schmitz — NESFA Press
Wormwood, Terry Dowling — Aphelion
Absences, Steve Raisnic Tem — Haunted Library

Anthology

Subtropical Speculations, Matthews and Wilbur — Pineapple Press

Magazine — Fiction

Eidolon, Byrne, Scriven, Strahan, eds.
BBR, Chris Reed, ed.
Tales of the Unanticipated Eric Heideman, ed.
Cemetery Dance Barry Hoffman, ed.

Magazine — Non-Fiction

Gauntlet, Richard Chizmar, ed.
New York Review of Science Fiction, David Hartwell *et al.*, eds. — Dragon Press
Quantum, Douglas Fratz, ed.
Science Fiction Eye, Stephen Brown, ed.
SF Chronicle, Andy Porter, ed.

Non-Fiction Book

J. Allen St. John — An Illustrated Bibliography, Richardson — Mid-America Publishers
The Science Fantasy Publishers: A Critical and Bibliographic History, Chalker and Owens — Mirage Press
An Epicure of the Terrible, Joshi and Schultz — Farleigh Dickinson University Press
The Bakery Men Don't See, various — WSFS
Strange Weather, Ross — Verso Press
Shadows in Eden, Jones — Underwood-Miller

Illustration — Cover

Wormwood, Terry Dowling; Nick Stathopoulos — Aphelion
The Edges of Things, Lewis Shiner; Alicia Austin — WSFA Press
Tales of the Wandering Jew, Brian Stableford, ed.; — Dedalus
On Spec, Fall 1991, Springett
Midnight Zoo, 9/91, Giddrosich
Selected Letters of Philip K. Dick, Ilene Meyer; — Underwood-Miller

Illustration — Interior

New Neighbor, Ray Garton; J.K. Potter — Charnel House
Gauntlet, Koszowski, Leming

Value in Bookcraft

New Neighbor, Ray Garton — Charnel House
 Underwood-Miller, no specific title

PROGRAM PARTICIPANTS

by Eric M. Van

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

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

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

About SF Awards

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

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

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

The World Fantasy Awards are nominated by past attendees of the World Fantasy Convention and a jury, selected by the jury, and given in October at the convention.

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

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

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

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

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

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

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

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

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

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

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

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

The Isaac Asimov Award doesn't as yet exist. Just wait.

The Readercon 5 Program Participants

Constance Ash is the author of *The Horsegirl Trilogy* from Ace, comprising *The Horsegirl* (1988), *The Stalking Horse* (1990) and *The Stallion Queen* (out this month). Her story "The Power of Young Girls," appeared in *Horsefantastic*, (Greenberg & Greenberg, ed., 1991). Her current big project is *The Ties That Bind*, a speculative novel dramatizing the legacy of slavery and revolution. She was born on a midwestern farm, lives in New York City and travels frequently in the Caribbean and Brazil. Her Spanish isn't great and her Portuguese is worse.

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

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

Michael Bishop is one of our Guests of Honor this year; an exhaustive bibliography of his fiction appears in the Souvenir Book.

He has twice won the Nebula Award, in 1981 for Best Novelette ("The Quickening") and in 1982 for Best Novel (*No Enemy But Time*). The latter was selected by David Pringle for *Science Fiction: The 100 Best Novels*; Pringle also selected *Who Made Stevie Crye?* for *Modern Fantasy: The Hundred Best Novels*, as did Stephen Jones and Kim Newman for *Horror: 100 Best Books*. *Unicorn Mountain* won the Mythopoeic Award for Best Novel of 1988; he has won several other regional or specialty awards. He has been an awards finalist many times, most recently for *Philip K. Dick is Dead, Alas* (Arthur C. Clarke, 1988), "The Ommatidian Miniatures" (short story, Nebula, 1989), and "Apartheid, Superstrings, and Mordecai Thubana" (novella, World Fantasy, 1989, and Nebula, 1991). His new book is *Count Geiger Blues* (out now or momentarily from Tor). He is currently at work on a WWII baseball fantasy, *Brittle Innings* (forthcoming, perhaps in 1993, from Bantam Spectra); it has been optioned for film by Fox.

His reviews, criticism, and essays have appeared in *The New York Times*, the *Washington Post Book World*, *The Atlanta Journal Constitution*, *The Libertarian Review*, *Mother Earth News*, *Locus*, and *Foundation*. His column "Pitching Pennies Against the Starboard Bulkhead" has appeared for over a decade in Douglas Fratz's semiprozine *Quantum* (formerly *Thrust*).

Another side of Bishop not reflected in the souvenir Book bibliography is his poetry: he has published in *Asimov's*, *F&SF*, *Twilight Zone*, and *Star*Line*, in the anthologies *The Anthology of Speculative Poetry* and *Burning With a Vision* (both Frazier, ed.), and his own chapbook *Windows & Mirrors* (1977, Moravian Press) and broadsheet "To a Chimp Held Captive for Purposes of

Research" (Ziesing). "To the Lady of a Physicist," from *Black Holes* (Pournelle, ed.), won the Rhysling Award for sf poetry.

Bishop grew up an Air Force "brat," starting kindergarten in Tokyo and graduating high school in Seville, Spain. He has an MA in English from the University of Georgia, where he taught English from 1972 to 1974; he had taught four years previously at the Air Force Academy Preparatory School in Colorado Springs.

He lives with his wife Jeri in a large, two-story Victorian house in Pine Mountain, Georgia; son Jamie and daughter Stephanie are in college. His interests include anthropology and archaeology, movies, music, detective fiction, and baseball. He writes full-time.

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

Stephen P. Brown is the editor and publisher of Science Fiction Eye, a double winner at the 1990 Readercon Small Press Awards. He is a graduate of Clarion '74. His reviews, essays and occasional columns have appeared in *Rolling Stone*, *Science Fiction Review*, *The Washington Post*, *American Bookseller Magazine*, *Heavy Metal*, *Newsday*, *Khatru*, *Lighting Dimensions* and various fanzines. He compiled and edited the John Shirley collection *Heatseeker* for Scream/Press. Besides the EYE, he is currently visible with an essay included in *Storming the Reality Studio*, an exhaustive cyberpunk overview edited by Larry McCaffrey from Duke University Press, and an essay in a recently published hypercard stack, *Beyond Cyberpunk*. He is married to Joanne Klappauf, is visited on weekends by two cats, and has recently escaped the Washington, DC area for the bracing mountain air of Asheville, NC.

Algis Budrys ("A. J.") is the author of eight novels: *Some Will Not Die* (1954 abridged as *False Night*; 1961, Regency/Dell), *Who?* (1958, Pyramid/Ballantine; Hugo finalist; basis for the movie of the same name), *Man of Earth* (1958, Ballantine), *Falling Torch* (1959, Pyramid, as *The Falling Torch*; expanded edition, 1990, Baen), *Rogue Moon* (1960, Fawcett/Avon; Hugo finalist; selected by David Pringle for *Science Fiction: The 100 Best Novels*), *The Amsirs and the Iron Thorn* (1967, Fawcett), *Michaelmas* (1976, Berkley/Putnam; selected by Pringle for *Science Fiction: The 100 Best Novels*), and *Hard Landing* (just turned in to Pulphouse/Questar).

His 1958 short story "The Edge of the Sea" was a Hugo finalist; "The Master of the Hounds" won a 1966 Edgar from the Mystery Writers of America. His short fiction is collected in *The Unexpected Dimension* (1960, Ballantine), *Budrys' Inferno* (1963, Berkley), *Blood and Burning* (1978, Berkley), and a collection forthcoming from Pulphouse in September; his story "Cerberus" was reprinted by Pulphouse in 1989. His other short fiction has

appeared in *Year's Greatest SF and Fantasy 1, 2 and 3* (Merrill, ed.), *Best SF Stories and Novels 1956 and #9* (Dikty, ed.), *Best SF 6* (Crispin, ed.), *Best SF 69 and 75* (Harrison and Aldiss, eds.), *Best SF of the Year #5* (Carr, ed.), and *Nebula Awards 20* (Zebrowski, ed.); in *Assignment in Tomorrow*, *Star SF Stories #2 and #5* and *The Second If Reader* (all Pohl), *Six Great Short SF Novels*, *13 Great Stories of SF*, and *12 Great Classics of SF* (all Conklin, ed.), *Every Boy's Book of Outer Space Stories* (Dikty, ed.), *Rare SF and Way Out* (both Howard, ed.), *Mind to Mind* (Silverberg, ed.), *The Golden Road* (Knight, ed.), *Galactic Empires Vol. II* (Aldiss, ed.), *The Arbor House Treasury of Modern SF* (Silverberg and Greenberg, eds.), *First Voyages* (Knight, Greenberg, and Olander, eds.), *Flying Saucers* (Asimov, ed.), *Shaggy B.E.M. Stories* (Resnick, ed.), and *Space Dogfights*, which he also co-edited with Joseph Waugh and Harry M. Greenberg (1992); and in *Astounding*, *F&SF*, *SF Quarterly*, *SF Stories*, *Rocket Stories*, *Pursuit Detective Stories*, *Amazing*, *Venture*, *Satellite*, *Original SF Stories*, *If*, *Future SF*, *SF Adventures* and *Galaxy*.

He was the director of the Writers of the Future program, and editor of eight annual volumes of *L. Ron Hubbard Presents Writers of the Future* for Bridge (1985-1992); he recently turned over the editorship of the anthology to concentrate on writing, though he remains with the program in a supervisory position.

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

Joseph Carrabis' stories have appeared in *Pulphouse*, *Haunts*, *Color Wheel*, *Earthwise Quarterly*, *The Monadnock Reader II*, and *Child Life*, and his poetry in several national publications. He is a member of the Space Crafts SF Writers Workshop, and an '87 Clarion graduate. He is also the author of a dozen books on various micro and minicomputer topics, president of Arctic Dreams, Inc., and director of Northern Lights, a consulting firm based in Nashua, NH. He is the developer of the *Write for a Living* writers' marketing software.

He is a Certified Hypnotherapist and Therapist/Practitioner, working with adolescents and personal mythologies; he has studied with shamen from a variety of cultures, Native American and others. He lives in Nashua, NH with his wife, Susan, a dog, a cat, a horse, and two adopted children who don't write or visit, a whale and a raptor.

Jeffrey A. Carver is the author of *Seas of Ernathe* (1976, Laser), *Star Rigger's Way* (1978, Dell/SFBC), *Panglor* (1980, Dell), *The Infinity Link* (1984, Bluejay/Tor/SFBC), *The Rapture Effect* (1987, Tor/SFBC), *Roger Zelazny's Alien Speedway: Clypsis* (1987, Byron Priess/Bantam), *From a Changeling Star* (1989, Bantam Spectra/SFBC) and its sequel *Down the Stream of Stars* (1990, Bantam Spectra), and *Dragons in the Stars* (1992, Tor). Forthcoming work includes a sequel to *Dragons in the Stars* (1993, Tor), and *Neptune Crossing*, which is book one of a new series entitled *The Chaos Chronicles* (Bantam Spectra). His short fiction has appeared in *Futurelove*, *Dragons of Darkness*, and *Habitats*, as well as *F&SF*, *Galaxy*, *Galileo*, and *Fiction Magazine*.

He lives in Arlington, Massachusetts with his wife and two daughters, and writes full-time. His interests include flying and scuba diving.

Bryan Cholfin is publisher of Broken Mirrors Press, and Program Chair and a Member of the Board of Directors of Readercon. He lives with his fiancée, Terra Witkop, Readercon's Treasurer and Vice-Chair (Readercon 5)/Chair (Readercon 6), in Somerville, with two cats and many more books.

Hal Clement (pen name of Harry Clement Stubbs) is the author of the novels *Needle* (1949, Doubleday/Avon), *Iceworld* (1951, Gnome/Del Rey), *Mission of Gravity* (1953, Doubleday, Del Rey), *Ranger Boys in Space* (1956, Page, juvenile), *Cycle of Fire* (1957, Ballantine/Del Rey), *Close to Critical* (1958, Ballantine/Del Rey), *Ocean on Top* (1967, DAW), *Star Light* (1970, Ballantine; sequel to *Mission of Gravity*), *Left of Africa* (1976, Aurian, juvenile mainstream), *Through the Eye of a Needle* (1978, Del Rey; sequel to *Needle*), *The Nitrogen Fix* (1980, Ace), and *Still River* (1987, Del Rey). His short story collections are *Natives of Space* (1965, Ballantine), *Small Changes* (1969, Doubleday; Dell as *Space Lash*), *The Best of Hal Clement* (1979, Del Rey), and *Intuit* (1987, NESFA Press; linked stories). His other short fiction has appeared in *The Years' Best SF '64* (Merrill, ed.), *the Year's Best Horror IV* (Page, ed.), *Men Against the Stars* and *Travellers of Space* (both [the other!] Martin Greenberg, ed.), *Strange Tomorrows* (Hoskins, ed.), *Astounding* (Harrison, ed.), *The Road to Science Fiction #3* (Gunn, ed.), *First Voyages* (Knight, Greenberg, and Olander, eds.), *Faster Than Light* (Dann and Zebrowski, eds.), *Medea: Harlan's World* (Ellison, ed.), *Foundation's Friends* (Greenberg, ed.), and *Isaac's Universe Volumes Two and Three* (both Greenberg, ed.); and in *Astounding*, *Science Fiction Adventure*, *Future Science Fiction*, and *If*. He edited *First Flights to the Moon* (1970, Doubleday). He lives in Milton, Mass.

Kathryn Cramer co-edited, with Peter D. Pautz, *The Architecture of Fear* (1987, Morrow/Avon), which won the World Fantasy Award; its companion volume (which she edited alone), *Walls of Fear* (1990, Morrow/Avon), was also a finalist. She is the co-editor, with David G. Hartwell, of *Christmas Ghosts* (1987, Morrow/Dell), *Spirits of Christmas* (Wynwood, 1989), and an historical reprint anthology of hard sf (in progress). She is Features Editor of, and a frequent contributor to, *The New York Review of Science Fiction*. She lives in New York City.

Don D'Amassa has been reviewing science fiction and horror for over twenty-five years, most recently for *Science Fiction Chronicle* and *Midnight Zoo*. He was a contributor to *20th Century Science Fiction Authors* and marketed a shareware guide to horror fiction. He is a five time Hugo finalist in fan publishing categories. His first novel, *Blood Beast* (most definitely not his title) was published by Pinnacle in 1988. He has sold two dozen short stories to *Hotter Blood*, *Shock Rock*, *Pulphouse*, *Souls in Pawn*, *Chilled to the Bone*, *Hottest Blood*, *Haunts*, *2AM*, *Aberations*, *Midnight Zoo*, *Eldritch Tales*, and elsewhere. Formerly Vice President of Materials and Information Management for Taunton Silversmiths, he has been a full time writer through no fault of his own since their bankruptcy. He lives in East Providence, Rhode Island.

Ellen Datlow is fiction editor at *Omni Magazine*. With Terri Windling, she co-edits the annual *World's Best Fantasy and Horror* from St. Martin's (the fifth volume forthcoming shortly); the first two volumes were *World Fantasy* winners and the third a finalist. She is the editor of *Blood is Not Enough* (1988, Morrow/Berkley; *World Fantasy* finalist), at least the Sixth and Seventh *Omni Books of Science Fiction* (both 1989, Zebra), if not the Second through Fifth as well, *Alien Sex* (1990, Dutton/QPBC/Roc; *World Fantasy* finalist), and *A Whisper of Blood* (1991, Morrow/BOMC/forthcoming in November from Berkley). She is a three-time finalist for both the *World Fantasy Special Award, Professional* (1988-90) and the *Hugo Award as best editor* (1989-91). She lives in or near New York City.

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

Paul DiFilippo's story "Kid Charlemagne" (*Amazing*) was a Nebula finalist for 1987. Other stories have appeared in *Best SF '88* and '89 (Garnett, ed.), *Mirrorshades* (Sterling, ed.), *Semiotext(e): SF* (Rucker & Wilson, eds.), *What Might Have Been Vol. II* (Benford, ed.), and in *F&SF*, *Twilight Zone*, *Pulphouse*, *Night Cry*, *New Pathways*, *SF Eye*, *Synergy*, *Hardware*, *Edge Detector*, *Miami Metropolis*, and *Arrows of Desire*. His column "Astral Avenue" appears as regularly as *New Pathways* does; other nonfiction appears in *SF Eye*, *Thrust*, *REM*, and *SF Guide*. He lives in Providence, Rhode Island.

Stefan Dziemianowicz is the author of *The Annotated Guide to Unknown and Unknown Worlds* (Starmont House 1991) and co-editor with Bob Weinberg and Martin H. Greenberg of numerous anthologies, including *Weird Tales: 32 Unearthed Terrors* (Bonanza 1988), *Rivals of Weird Tales* (Bonanza 1990), *Famous Fantastic Mysteries* (Gramercy 1991), *Hardboiled Detectives* (Gramercy 1992), *Weird Vampire Tales* (Gramercy, forthcoming 1992), *A Taste for Blood* (Marboro, forthcoming 1992), and *To Sleep. Perchance to... Nightmare* (Marboro, forthcoming 1993). He has served as review editor of the journal of *Lovecraftiana Crypt of Cthuhlu* since 1985, and his critical writing has appeared in *The Washington Post*, *Cemetery Dance*, *The New York Review of Science Fiction*, *Studies in Weird Fiction*, *Lovecraft Studies*, *The Scream Factory* and *Tekeli-li! Journal of Terror*. Currently, he serves as editor of *Necrofile: The Review of Horror Fiction* and is at work on a critical study of the pulp magazine *Planet Stories*.

He lives in Union City, New Jersey and will never move into Manhattan if he can avoid it.

Thomas A. Easton is the author of the "organic future" series, which includes the novels *Sparrowhawk* (1990), *Greenhouse* (1991), *Woodsman* (1992), *Tower of the Gods* (forthcoming) and *Seeds of Destiny* (projected), all from Ace Books, and stories in *Analog*, *F&SF*, *Aboriginal*, and other magazines (including the first story in the series, in 1976, in *Road Test*). The series has been

optioned for film by producer Larry Wilson. He has completed another, unrelated novel, *Silicon Karma*, and is at work on *Unto the Seventh Generation*. Other short fiction has appeared in *Alternate Presidents* (Resnick, ed.), *Adam, Analog*, and *Vertex*. He has been *Analog's* book columnist since 1977. With David Brin and David Gerrold he recently consulted with Miami PBS station WPBT on the development of an "environmental science fiction" series.

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

Scott Edelman is the editor of *Science Fiction Age*, the science fiction field's newest professional magazine, set to appear August 1, 1992. His first novel, *The Gift* (1990, Space and Time), was a finalist for a Lambda Award as Best Gay SF/Fantasy Novel. His short story "Are You Now" appears in *MetaHorror* (Etchison, ed.), published this month. Other short fiction has appeared in *Twilight Zone*, *Science Fiction Review*, *Pulphouse*, *Fantasy Book*, *Infinity Cubed*, *Ice River*, *New Pathways*, *Pulpsmith*, *Eldritch Tales* and others, and is soon to appear in *Midnight Zoo*, *Nexus*, and *Centauri Express*. His poetry has appeared in *Asimov's*, *Amazing*, *Dreams and Nightmares* and others. His writing for television includes Saturday morning cartoon work for Hanna-Barbera and treatments for the syndicated tv show *Tales From The Darkside*. He recently completed his term of duty on the 1991 SFWA Nebula Short Fiction Jury.

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

He lives in Frederick, Maryland with his wife Irene Vartanoff and 6 1/2 year-old son Trevor Vartanoff, and works there as a manager in the mortgage lending department of a bank. He has no other pets.

Janice M. Eisen is an associate editor and book reviewer for *Aboriginal SF* and a reviewer for *Mystery Scene*. She lives in Schenectady, NY, with her husband Ken Meltsner, 17-month old son William, and she swears that this year she will finish her novel.

Gregory Feeley has been writing sf and criticism since the early Seventies. His stories have appeared in British and American magazines, and his novel *The Oxygen Barons* (1990, Ace Special) was a Philip K. Dick Award finalist. He has written for *The Atlantic*, *Saturday Review*, *The Washington Post*, *The New York Times*, among others, and currently reviews sf for *Newsday*. Forthcoming works include *Exit Without Saving*, recently completed, and a book on nanotechnology, *The Smallest Frontier*. He lives in Hamden, Conn.

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

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

Gregory Frost is the author of three fantasy novels from Ace, *Lyrec* (1984), *Tain* (1986) and *Remscela* (1988). A science fiction novel, *The Pure Cold Light*, is due out from Avon Books in the Spring of 1993. His short fiction has appeared in two volumes of *Best New Horror* (Campbell and Jones, eds.), *Ripper!* (Casper & Dozois, eds.), *Tropical Chills and Cold Shocks*, (both Sullivan, ed.), and two volumes of the *Liavek* series (Shetterly and Bull, eds.), and in *Asimov's*, *F&SF*, *Twilight Zone*, *Night Cry*, *Starshores*, *Fear*, and other, non-genre, magazines including mystery and experimental mainstream. His book reviews appear sporadically in *The Washington Post* and *The Philadelphia Inquirer*.

A few years ago he had the good (?) fortune to appear in Somtow Sucharitkul's film *The Laughing Dead*, a supporting role for which he'd have given up his right arm. After completing two semesters as adjunct professor of short story writing for the Journalism Dept. at Temple University, and a summer teaching writing at the University of Pennsylvania, he recently accepted the position of Program Director of the "Discovery" Program for gifted middle and high school children. In his spare time, he has logged over one hundred hours studying freelance video animation on the Quantel Paintbox system. He is presently at work rewriting another science fiction novel for big bucks or the hell of it.

Craig Shaw Gardner is the author of four trilogies for Ace Books: the fantasy spoof *The Exploits of Ebenezerum*, comprising *A Malady of Magicks* (1986), *A Multitude of Monsters* (1986), and *A Night in the Netherhells* (1987); its sequel, *The Ballad of Wuntvor: A Difficulty With Dwarves* (1987), *An Excess of Enchantments* (1988), and *A Disagreement With Death* (1989); the sf spoof trilogy *The Cineverse Cycle: Slaves of the Volcano Gods* (1989), *Bride of the Slime Monster* (1990), and *Revenge of the Fluffy Bunnies* (1990); and an Arabian Nights trilogy: *The Other Sinbad* (1991), *A Bad Day For Ali Baba* (Headline [U.K.] 1991; out any moment now here), and *Scheherazade's Night Out* (due later this year). The first three trilogies have been published as omnibus from the SFBC.

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

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

Geary Gravel is the author of four science fiction novels published by Del Rey Books, in two series. *The Autumnworld Mosaic* comprises *The Alchemists* (1984 Philip K. Dick Award finalist), and *The Pathfinders*, (1988); if work is ever completed on Volume III, *The Changelings*, the first two books in the series just might be brought back into print. Two further books are projected. *A Key For The Nonesuch* (1990), and *Return Of The Breakneck Boys* (1991), comprise books I and II of *The Fading Worlds*, a science-fantasy-adventure series; if work is ever completed on Volume III, *World Of The Night Wind*, or Volume IV, *The Warlord Of Kansas*, Gravel just might be able to look his editors in the eye again while scarfing down their free lunches. His most recent publication was *Hook* (Fawcett, 1991), a junior novelization based on the Spielberg film. The British edition of this novel for young readers is notable in that it misspells the word "screenplay" on the cover. He is also the author of a single fantasy story, "Old Toad," in *Tales of the Witchworld* (Norton, ed.). He hopes to write another story someday.

A nationally certified Sign Language Interpreter for the Deaf, he lives, works, and suffers incredible pangs of guilt for not producing more writing, in western Massachusetts, where he teaches American Sign Language and gives workshops on Deaf Culture. Despite his record as five-time winner of the Kirk Poland Memorial Bad Prose Competition, he pluckily continues to publish under his own name.

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

Ellen Key Harris is an Associate Editor for Del Rey Books in New York. She has worked at Del Rey for almost four years; before that she led a more normal life, which included going to college and switching careers her last semester of college (from grad-school-bound anthropology major to fledgling sf editor). Her main distinguishing mark as a science-fiction editor is that she does not harbor dreams of becoming a science-fiction writer, wildly successful or otherwise. Authors she edits include Geary Gravel, Judith Moffett, Jack McKinney, Michael McCollum, Bill Adams and Cecil Brooks, Mary Rosenblum, James Luceno, Nicola Griffith, and a bunch of interesting and talented first novelists you haven't heard of yet — but just wait.... She lives in Brooklyn and shares her apartment with no spouse, no pets, no children, and no other potentially interesting entities.

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

He was a consulting editor at NAL (1971-3) and at Berkley (73-8) and director of SF at Timescape (78-83) and Arbor House/Morrow (1984-91). In the meantime, he has consulted for Gregg Press (75-86), Waldenbooks Otherworlds Club (83-4), Tor (1984-present), and the BOMC (1989), edited *Cosmos* magazine (1977-8), and been an administrative consultant for the Turner Tomorrow Awards (1990-91).

He was editor and publisher of *The Little Magazine* (1965-88; literary), co-publisher, with Paul Williams, of Entwhistle Books (1967-82), and co-publisher, with L.W. Currey, of Dragon Press (1973-78). Since 1978 he has been Dragon Press' proprietor; since 1988 they have published *The New York Review of Science Fiction*, a three time Hugo nominee as best semiprozine (1989-91) and two time Readercon Small Press Award Winner (1989, 91); he is the magazine's reviews editor.

His book reviews and articles have appeared in *Crawdaddy* (1968-74) and *Locus* (1971-3), *Publishers Weekly*, *Top of the News*, and *The New York Times Book Review*, and in *Best Library Essays*, *Editors on Editing*, and other books. He is the author of *Age of*

Wonders: Exploring the World of Science Fiction (1984, Walker/McGraw-Hill).

He was been a founder and administrator of a number of institutions: the World Fantasy Convention and Award since 1975 (board chairman since 1978); the Philip K. Dick Award since 1982, Sercon since 1987. He was a judge of the first Readercon Small Press Awards. He earned his Ph.D. (in comparative medieval literature) from Columbia; he has taught sf and contemporary literature and writing at the Stevens Institute of Technology (1973-6), and at Clarion (1984, 86, 90), and has been a Visiting Professor at Harvard Summer School since 1987. He lives in Pleasantville, New York [presumably with a number of clones or secret formula for surviving without sleep—Ed.].

Daniel Hatch is the author of the novel *Den of Thieves*, which has appeared as a series of separate stories in *Analog*; his other short fiction has appeared there as well. He is the editor of the SFWA Bulletin, and can be found on the GENIE computer network in the SF Roundtable BBS. He works as a newspaper reporter and has written for the Manchester, Conn. *Journal Inquirer* and the *New York Times*. He lives in either Enfield, Conn. or Harrisburg, Penn.

Jeff Hecht has written much more science fact than fiction. The latter has appeared in *The Year's Best Horror X*, *New Dimensions*, *New England Ghosts*, and *Datamation*, and in *Analog* and *Twilight Zone*. His nonfiction books include *Optics: Light For a New Age* (young adult, 1987, Scribner's), *Understanding Fiber Optics* (1987, Sams), *Shifting Shores: Rising Seas, Retreating Coastlines* (young adult, 1990, Scribner's), *The Laser Guidebook* (2nd edition, 1991, McGraw Hill), and *Laser Pioneers* (1991, Academic). He is Boston correspondent for the British science weekly *New Scientist*, and contributing editor of *Laser Focus World*. He lives in Newton, Massachusetts with his wife Lois and their two daughters.

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

Alexander Jablokov (pronounced Ya-) is the author of *Carve The Sky* (1991, Morrow/BOMC/QPBC/Avonova), *A Deeper Sea* (forthcoming from Avonova in fall 1992), and *Nimbus* (in progress). He is also one of the authors of the collaborative novel *Future Boston*, to be published by Tor. His story "Living Will" appears in the *Ninth Year's Best Science Fiction* (Dozois, ed.); other stories have appeared in the Fifth, Seventh, and Eighth volumes, and in *Asimov's* and *Amazing*. A collection of his short fiction will be published by Arkham House in 1993. He lives in Somerville, Massachusetts.

S. T. Joshi is the author of *H. P. Lovecraft* (Starmont, 1982), *Selected Papers on Lovecraft* (Necronomicon, 1989), *The Weird Tale* (Univ. of Texas Press, 1990; World Fantasy, Bram Stoker, Mythopoeic Award finalist), *John Dickson Carr: A Critical Study* (Bowling Green, 1990), and *H. P. Lovecraft: The Decline of the West* (Starmont, 1990). *The Modern Weird Tale* is forthcoming. He has compiled bibliographies of Lovecraft (Kent State University Press, 1981; supplement *Necronomicon*, 1986), Lord Dunsany (Scarecrow Press, forthcoming), William Hope Hodgson (Necronomicon, forthcoming), and Ramsey Campbell

(forthcoming). He has edited *H. P. Lovecraft: Four Decades of Criticism* (Ohio Univ. Press, 1980), Donald Wandrei's *Collected Poems* (Necronomicon, 1988), *The H. P. Lovecraft Centennial Conference Proceedings* (Necronomicon, 1991), and (with David E. Schultz) *An Epicure in the Terrible: A Centennial Anthology of Essays in Honor of H. P. Lovecraft* (Fairleigh Dickinson Univ. Press, 1991). He has edited many editions of works by Lovecraft, including four volumes of the "corrected" texts of Lovecraft (Arkham House, 1984-89); a fifth volume, *Miscellaneous Writings*, is forthcoming. He has translated Maurice Levy's *Lovecraft: A Study in the Fantastic* (Wayne State Univ. Press, 1988). He is editor of *Lovecraft Studies* and *Studies in Weird Fiction* and co-editor of *Necrofile: The Review of Horror Fiction*. He is senior editor of the literary criticism division of Chelsea House Publishers in New York. He lives in New Jersey.

Scott Julian (pen name of Scott Southworth) has had "The Burden" published in the *Bizarre Bazaar 92* anthology; "Paula's New Dream," will be appearing in *Aberations* magazine. He is the author of two nonfiction books, *Exploring High Tech Careers*, and *Exploring Computer Careers at Home*, as well as several other pieces of nonfiction. He lives in Framingham, Massachusetts with his wife, Zelda, and two children. He is a graduate of MIT, and works as a technical writer in the computer field.

Michael Kandel, is the author of *Strange Invasion* (1989, Bantam), *In Between Dracons* (1990, Bantam), and *Captain Jack Zodiac* (1991, Broken Mirrors/Bantam); he was a finalist for the John W. Campbell Award. He is presently writing short stories. In his youth, translated several books by Stanislaw Lem for The Seabury Press, Continuum Books and Harcourt Brace Jovanovich; two of these translations were nominated for a National Book Award (1975). He also put together and translated a collection of Lem stories, *Mortal Engines*, recently reprinted by HBJ. As an editor at HBJ, he has had the privilege of putting two cents in on James Morrow's forthcoming outrageous (really, really outrageous) novel *Towing Jehovah* — and has also acquired some super SF novels, he thinks, by Patricia Anthony and Jean Mark Gawron, to appear next spring, hardcover.

He was invited by the SF fen of Omsk to spend two weeks this summer catamaraning on the Amga River in Eastern Siberia (Yakut), but chances are he will chicken out. The only remarkable thing about Kandel is that he spends more time than seems humanly possible on the Long Island Rail Road.

Jerry Kaufman is co-founder of Serconia Press and a past Readercon Small Press Awards judge. He lives in Seattle.

Donald G. Keller began his career in fandom as co-editor of *Phantasmicom* in 1969; since then he has written for *Khatru*, *Prehensile*, *Fantasiae*, his own *Inscape*, and currently *The New York Review of Science Fiction*. In 1984 he formed, with Jerry Kaufman, Serconia Press, which has published four books of non-fiction, including John Clute's *Strokes*, winner of a 1989 Readercon Award. He lives in Manhattan, and works in the publishing industry as a freelancer, principally for Tor Books.

Marjorie (M.) Bradley Kellogg is the author of *A Rumor of Angels* (1983, NAL/Signet), the two-volume *Lear's Daughters: The Wave and the Flame* and *Reign of Fire* (both 1986, NAL/Signet; omnibus from SFBC), and *Harmony* (1991, Roc). She lives in New York City and works as a scenic designer on and off-Broadway.

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

Donald Kingsbury's novels are *Courtship Rite* (1982, Timescape hc/pb; Hugo finalist) and *The Moon Goddess and the Son*. The novella of the same name (basis for the novel) appears in *The Mammoth Book of Fantasy and SF* (Asimov, Waugh and Greenberg, eds.). He lives in Montreal.

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

Kathe Koja's first novel *The Cipher* (1991, Dell Abyss) was a Philip K. Dick finalist and Bram Stoker finalist as best first novel. She has followed it with *Bad Brains* (1992, Dell Abyss) and *Skin* will (forthcoming in '93). Her short fiction has appeared in the *Sixth*, *Seventh*, and *Ninth Year's Best SF* (Dozois, ed.), *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.), *Universe 2* (Silverberg and Haber, eds.), *The Best Of Pulphouse* (Rusch, ed.), *The Ultimate Werewolf*, *A Whisper of Blood* (Datlow, ed.), *Futurecrime*, *Dark Voices* (McAuley, ed.), *Still Dead* and *Snow White, Blood Red*, and in *Asimov's* and *F&SF*. She is a graduate of the Clarion Workshop, and teaches writing workshops through the Madison Heights Community Education program and Oakland University. She lives in the Detroit area with her husband, artist Rick Lieder, and her son Aaron Mustamaa.

Ellen Kushner's second novel *Thomas the Rhymer*, (1990, William Morrow/SFBC/Tor) won the World Fantasy and the Mythopoeic Awards; her first was *Swordspoint, A Melodrama of Manners* (1987, Arbor House/Tor). "The Swordsman Whose Name Was Not Death," A story about the *Swordspoint* characters, will appear in the September 1991 issue of *F&SF*. Her short fiction has appear momentarily in the *Fifth Year's Best Fantasy and Horror* (Datlow and Windling, eds.). Her other short fiction and poetry has appeared in the anthologies *Elsewhere* (Windling & Arnold, eds.), *Heroic Visions II* (Salmonson, ed.), *After Midnight* (Grant, ed.), both *Borderland* and *Bordertown* (Windling & Arnold, ed.); and *Life on the Border* (Windling, ed.). She has also written five titles in Bantam's Choose-Your-Own-Adventure series: *Outlaws of Sherwood Forest* (1985), *Statue of Liberty Adventure* (1986), *Enchanted Kingdom* (1986), *Mystery of the Secret Room* (1987), and *The Knights of the Round Table* (1988). She has taught fantasy literature at Northeastern and was an instructor at the 1991 Clarion workshop.

She began her career in New York as a fantasy editor, first at Ace Books (where she edited *Basilisk*, 1980), then Timescape. She now lives in Boston, Massachusetts, where she hosts the worldbeat show "Caravan" on WGBH-FM (89.7 FM) Sunday afternoons, and hosts "The International Music Series" of classical music performances from around the world, a weekly 2-hour program carried by more than 120 American Public Radio stations nationwide. She entered the world of radio drama in the fall of 1991 as the co-author and assistant producer of "Which Way's Which: A June Foray Halloween Spell" a radio comedy with music for children and their parents. Other national radio specials which she produced, scripted and hosted in 1991-92 are "A Robert Shaw Birthday Tribute: Mahler's 8th" and "Festival of Liberation: the Passover Story in World Music."

She has recently revived her old folksinging activities with a "performance piece" based on *Thomas the Rhymer*.

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

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

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

S. N. Lewitt ("Shariann," and the first syllable rhymes with "far", not "hat") is the author of *First and Final Rites* (1984, Ace), *USSA #s 2 & 4* (young adult sf/thrillers, 1987, Avon), *Angel at Apogee* (1987, Ace), *Cyberstealth* (1989, Ace), and its sequel *Dancing Vac* (1990, Ace), *Blind Justice* (1991, Ace) and *Cybernetic Jungle* (1992, Ace). With Susan Schwartz she wrote *Whitewing* (published as by Gordon Kendall, 1985, Tor.) Her short fiction has appeared in *Perpetual Light*, (Ryan, ed.), *Habitats* (Shwartz, ed.), *Magic in Ithkar #2* (Adams and Norton, eds.), *Friends of the Horseclan* (Adams and Adams, eds.), *Tales of the Witchworld #2*, (Norton, ed.), *Counter-Attack: The Fleet, Book 2* (Drake and Fawcett, eds.), *Breakthrough: The Fleet, Book 3* (Drake and Fawcett, eds.), *Carmen Miranda's Ghost is Haunting Space Station 3* (Sakers, ed.), *Newer York* (Watt-Evans, ed.), and *Battlestar Book One* (Drake and Fawcett, eds.). She lives in Washington, D.C.

Rick Lieder divides his time as an artist between fine art and illustration. His fine art has been exhibited in a variety of galleries in Michigan and Canada; the State of Michigan's Art in Public Places program recently purchased eleven of his photographs for permanent installation in a new facility in the state capitol. His work in the SF/fantasy/horror field is informed by this fine art sensibility, eschewing the representational realism of the illustrative norm, relying, as the Surrealists did, upon a sense of chance and accident to produce his images; he counts Richard Powers as an influence upon his work, although their styles and approaches are not similar.

Amazing Stories, *Isaac Asimov's SF Magazine*, *Iniquities*, *Pulphouse* and other magazines have featured his work; he has also done covers for Borderlands Press, Berkley, Pulphouse Publishing, Roadkill Press and others, and cover and interiors for Arkham House (Bruce Sterling's *Crystal Express*, Arkham House 1989). He received a World Horror Award earlier this year, for Best Black & White in Show.

He lives in Detroit with his wife, writer Kathe Koja and her son, and their two cats, both of whom have had their pineal glands humanely removed.

Barry N. Malzberg is the author of the novels *Screen* (1968, The Olympia Press hc/pb; erotic literary), *Oracle Of A Thousand Hands* (1968, The Olympia Press hc; erotic literary), *The Empty People* (as by K. M. O'Donnell, 1969, Lancer), *Dwellers Of The Deep* (as by K. M. O'Donnell, 1970, Ace Double), *Confessions of Westchester County* (1971, The Olympia Press pb; erotic literary), *The Falling Astronauts* (1971, Ace), *Gather in the Hall of the Planets* (as by K. M. O'Donnell, 1971, Ace Double), *In My Parents' Bedroom* (1971, The Olympia Press pb; erotic literary), *The Spread* (1971, Belmont; erotic literary), *Universe Day* (as by K. M. O'Donnell, 1971, Avon), *Horizontal Woman* (1972, Leisure/1977, Leisure, as *The Social Worker*; erotic literary), *Overlay* (1972, Lancer), *Beyond Apollo* (1972, Random House/Carroll & Graf; John W. Campbell Award winner), *The Masochist* (1972, Tower; erotic literary), *Revelations* (1972, Warner/Avon), *In The Enclosure* (1973, Avon), *Herovit's World* (1973, Random House/Pocket; slipstream), *The Men Inside* (1973, Lancer), *Underlay* (1974, Avon/International Polygonic; mainstream), *Guernica Night* (1974, Bobbs-Merrill hc; Nebula finalist), *The Destruction of the Temple* (1974, Pocket), *Tactics Of Conquest* (1974, Pyramid), *The Day Of The Burning* (1974, Ace), *On A Planet Alien* (1974, Pocket), *The Sodom And Gomorrah Business* (1974, Pocket), *Conversations* (1975, Bobbs-Merrill hc; ya), *Galaxies* (1975, Pyramid/Gregg Press/Carroll & Graf; selected by David Pringle for *Science Fiction: The 100 Best Novels*), *The Gamesman* (1975, Pocket), *The Running Of Beasts* (with Bill Pronzini; 1976, Putnam's/Black Lizard; suspense), *Scop* (1976, Pyramid), *Acts of Mercy* (with Bill Pronzini; 1977, Putnam's/Leisure; suspense), *The Last Transaction* (1977, Pinnacle), *Chorale* (1978, Doubleday), *Night Screams* (with Bill Pronzini, 1979, Playboy Press hc/pb; suspense), *Prose Bowl* (with Bill Pronzini, 1980, St. Martin's hc), *The Cross of Fire* (1982, Ace), and *The Remaking Of Sigmund Freud* (1985, Del Rey; Nebula and Philip K. Dick Award finalist).

His short story collections are *Final War and Other Fantasies* (as by K. M. O'Donnell, 1969, Ace Double), *In the Pocket And Other S-F Stories* (as by K. M. O'Donnell, 1971, Ace Double), *Out*

From *Ganymede* (1974, Warner), *The Many Worlds Of Barry Malzberg* (1975, Popular), *The Best Of Barry N. Malzberg* (1976, Pocket), *Down Here In the Dream Quarter* (1976, Doubleday), *Malzberg at Large* (1979, Ace; reprints), and *The Man Who Loved the Midnight Lady* (1980, Doubleday).

His collection of SF criticism and essays, *Engines Of The Night* (1982, Doubleday/Bluejay), was a Hugo finalist for Best Non-Fiction and included the Nebula Award short story finalist "Corridors." His novelettes "Final War" and "A Galaxy Called Rome" were Nebula finalists for 1968 and 1975 respectively.

His other short fiction has appeared in *Best SF: 1968, 1970, 1971 and 1975* (Harrison and Aldiss, eds.), *1972 World's Best SF* (Wollheim, ed.), *The Best Science Fiction of the Year #10* (Carr, ed.), *Best Detective Stories of the Year-1980 and 1981* (Hoch, ed.), and the second *Year's Best Fantasy* (Datlow and Windling, eds.); in *Mars, We Love You* (Hipolito and McNelly, eds.), *Every Crime in the Book* (Mystery Writers of America), *The Liberated Future* (Hoskins, ed.), *Final Stage* (Ferman and Malzberg, eds.), *The Graduated Robot, Journey to Another Star, Long Night of Waiting, The Missing World, Science Fiction Adventures from Way Out, Survival from Infinity, and Vampires, Werewolves and Other Monsters* (all Elwood, ed.), *Miniature Mysteries and 100 Great Science Fiction Short Short Stories* (both Asimov, Greenberg and Olander, eds.), *Tricks and Treats* (Gores and Pronzini, eds.), *101 Mystery Stories* (Pronzini and Greenberg, eds.), *Graven Images* (Ferman, ed.), *Laughing Space* (Asimov and Jeppson, eds.), *Shadows 2, 3 and 4, and Horrors* (all Charles L. Grant, ed.), *Dark Lessons* (Muller and Pronzini, eds.), *The Science Fictional Olympics* (Asimov, Greenberg and Waugh, eds.), *Chrysalis 5* (Torgeson, ed.), *Tales of the Dead* (Pronzini, ed.), *Bug Eyed Monsters* (Pronzini and Malzberg, eds.), *The Second and Seventh Omni Books of Science Fiction* (Datlow, ed.), *New Dimensions 12* (Randall, ed.), *Microcosmic Tales* (Asimov, Carr and Greenberg, eds.), *Asimov's Aliens and Outworlders* (McCarthy, ed.), *Speculations* (Asimov and Laurance, eds.), *Witches* (Asimov, ed.), *Triumph of the Night* (Phillips, ed.), *Universe 15* (Carr, ed.), *In the Field of Fire* (Dann and Dann, eds.), *Shaggy B.E.M. Stories, Alternate Presidents and Alternate Kennedys* (all Resnick, ed.), *Tropical Chills* (Sullivan, ed.), *A Treasury of American Mystery Stories* (McSherry, Waugh and Greenberg, eds.), *Phantoms, Dragon Fantastic, and Horse Fantastic* (all Greenberg and Greenberg, eds.), *What Might Have Been? Vols. 1 and 2* (Benford and Greenberg, eds.), *Foundation's Friends and After the King* (Greenberg, ed.), *Dick Tracy: The Secret Files* (Collins and Greenberg, eds.), *Universe 1 and 2* (Silverberg and Haber, eds.), *Full Spectrum 3* (Aronica, Stout and Mitchell, eds.), *Machines that Kill* (Saberhagen, ed.), *Stalkers* (Gorman and Greenberg, eds.), and *MetaHorror* (Etchison, ed.); and in *Fantastic Stories, F&SF, Amazing, Mike Shayne's Mystery Magazine, Eternity, Alfred Hitchcock's Mystery Magazine, Asimov's, Skullduggery, Analog, Fantasy Book, Omni, Espionage, and Twilight Zone*.

He is also the author of the novelization of the film *Phase IV* (1973, Pocket), of thirteen novels as Mel Johnson and one as Claudine Dumas for Midwood Press, of five novels as Gerrold Watkins and one as Francine Di Natale for *The Traveller's Companion* series, of the first 14 novels in the *Lone Wolf* series from Berkeley as Mike Barry, of a novel for Warner as Howard Lee and of one for Playboy Press as Lee W. Mason.

He lives in Teaneck, New Jersey with his wife Joyce and works for the Scott Meredith literary agency. He was Guest of Honor at Readercon 4.

Patricia A. McKillip's latest novel *The Sorceress and the Cygnet* (1991, Ace hc/pb) is a finalist for this year's Mythopoeic Fantasy Award. Her previous novels are *The House on Parchment Street* (1973, Atheneum/Macmillan Alladin), *The Throne of the Erril of Sherill* (1973, Ace), *The Forgotten Beasts of Eld* (young adult fantasy, 1974, Atheneum/Berkley), which won the World Fantasy Award and was selected by David Pringle for *Modern Fantasy: The Hundred Best Novels*, *The Night-Gift* (1976, Alladin), the borderline (YA/Adult) fantasy trilogy *The Riddle-Master of Hed* (1976), *Heir of Sea and Fire* (1977), and *Harpist in the Wind* (Hugo finalist) (all Atheneum/Ballantine), *Stepping From the Shadows* (realist; 1982, Atheneum/Berkley, 1984), *Moon-Flash* (YA, 1984, Atheneum/Berkley), *The Moon and the Face* (Atheneum/Berkeley), *Fool's Run* (adult sf, 1987, Warner) and *The Changeling Sea* (October, 1988, Atheneum, Mythopoeic Fantasy Award finalist). She now resides in the Catskills, in Roxbury, New York.

Yves (pronounced "Eve") **Meynard** has published short fiction in French, mostly in the Quebec magazines *Solaris* and *imagine...*; his novella "Une Princesse de Serendip" was a finalist for the Aurora Awards (best short work in French), as well as for the 1991 Prix Boréal, together with "Nausicaä." He is once more a double Boréal finalist in 1992, for "L'Enfant des Mondes Assoupiés" as best short work, and in the "best critic" category. His sole appearance in English so far has been in *Edge Detector #3*, but he will be published in the forthcoming *Tesseracts*^Q. He was co-editor, with Claude J. Pelletier, of *Sous de soleils étrangers* (1990 Casper finalist, Best Work in French (Other)) and of two books by Quebec author Daniel Sernine, *Boulevard des Étoiles* and *À la recherche de M. Goodtheim*. He lives in Montreal, and by now should have completed his Ph.D. in Computer Science at Montreal University.

Marc A. Michaud founded Necronomicon Press, a publishing firm originally intended to publish lost and obscure works by H. P. Lovecraft, in 1976. As time went on, Necronomicon Press expanded its market by offering works by and about others in the Lovecraft circle, and, most recently, began publishing original works of fiction. Necronomicon Press has now published hundreds of different titles, as well as several significant periodicals, including *Lovecraft Studies*, *Studies in Weird Fiction*, and *Necrofile: The Review of Horror Fiction*. They are also now the publisher of Robert M. Price's infamous irregular magazine *Crypt of Cthulhu*. Necronomicon Press was nominated in 1991 for the World Fantasy Award for best nonprofessional publisher. In the midst of publishing all this work, Michaud attended Brown University, where he received his Bachelor's, the Radcliffe/Harvard Publishing Procedures Course, and various other programs while doing a five-year stint in the Air Force. Most recently he has settled down in Rhode Island with his wife Susan and daughter Marie, where they continue to spend most their time publishing and playing with computers.

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

James Morrow's fourth novel *Only Begotten Daughter* (1990, Morrow/Ace/forthcoming from the SFBC) won the World Fantasy Award, and was a Nebula finalist and the Campbell Memorial Award second runner-up. His previous novels are *The Wine of Violence* (1981, Holt, Rinehart and Winston/Ace), *The Continent of Lies* (1984, Holt, Rinehart, and Winston/Baen), and *This is the Way the World Ends* (1986, Henry Holt/Ace; Nebula finalist, John W. Campbell Memorial Award runnerup, BBC's selection as best sf novel of the year). All four novels were recently reissued by Legend (UK).

Morrow is about to deliver *Towing Jehovah*, the first novel of the Godhead Trilogy, to Harcourt Brace Jovanovich, with publication due in 1993. The subsequent books will be *Terra Incognita* and *The Eternal Footman*.

Morrow's shorter fiction includes *City of Truth*, a hardcover novella (1991 Legend [UK]/St. Martin's/SFBC), and a short story collection, *Author's Choice Monthly Number 8: Swatting at the Cosmos* (1990, Pulphouse). He won a 1988 Nebula Award for his short story "Bible Stories for Adults, Number 17: The Deluge" (*Full Spectrum 1*, Aronica and McCarthy, eds.). Other short fiction has appeared in various magazines as well as in *Synergy 1* and *2* (Zebrowski, ed.), *What Might Have Been 1, 2, 3, and 4* (Benford and Greenberg, eds.), *There Won't Be War* (McAllister and Harrison, eds.), and *Full Spectrum 3* (Aronica, Mitchell, and Stout, eds.).

Morrow lives in State College, Pennsylvania, with his wife Jean, 14-year-old daughter Kathy, and four-year-old son Christopher. He writes full time.

Resa Nelson has sold short stories to *Aboriginal SF*, *Women of Darkness II*, *2041*, *Pulphouse*, and the upcoming *Future Boston* anthology. She is a co-founder and member of the Space Crafts SF Workshop, and is a graduate of Clarion '85. She is currently marketing her first novel, *All of Us Were Sophie*, and is at work on her second. By day, she is a software technical writer.

Susan Palwick's first novel, *Flying in Place*, came out in hardcover from Tor in May 1992. Her short story "Ever After" appeared in the Saha, Dozois, and Datlow/Windling year's-best collections in 1988; her story "Offerings" was collected in both *Best of Pulphouse* and the fourth Datlow/Windling *Year's Best Fantasy*, and will be included on Dercum Audio's forthcoming audio cassette *Best Fantasy of the Year* (1990). Her other short stories have been published in *Walls of Fear* (Cramer, ed.) and *Spirits of Christmas* (Cramer and Hartwell, eds), as well as in *Pulphouse Weekly*, *Asimov's* and *Amazing*. Her poem "The Neighbor's Wife," which won the Rhysling Award in 1987, was reprinted in *Nebula Awards 22* (Zebrowski, ed.) and *The Future on Fire* (Card, ed). She is a 1985 graduate of Clarion West and a former editor of *The New York Review of Science Fiction*, and is presently working towards her Ph.D. in English literature at Yale, where she has very little time to write anything other than footnotes.

Paul Park is the author of three volumes of the Starbridge Chronicles: *Soldiers of Paradise* (1987, Arbor House/Avon), *Sugar Rain*, (1989, Morrow/Avon; omnibus edition of the two, *The Sugar Festival*, from the SFBC), and *The Cult of Loving Kindness* (1991, Morrow/forthcoming in November from Avonova; selected by New York Times Book Review as a Notable Book of the Year). He is at work on a new, unrelated novel. He lives in New York City.

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

Steven Popkes's first novel was *Caliban Landing* (1987, Congdon & Weed/Worldwide); he is working on a second. His short story "The Color Winter" was a 1988 Nebula finalist and an Honorable Mention for the Theodore Sturgeon Memorial Award. His

novella "Slow Lightning" was half of a 1991 Tor double; other short fiction has appeared in *Full Spectrum 2* (Aronica and McCarthy, eds.), and in *Asimov's*, *Twilight Zone*, and *Night Cry*. A 1978 Clarion graduate, he is a founder of the Cambridge SF Writer's Workshop, and lives in Watertown, Massachusetts.

Richard Gorman Powers made his museum debut at a New Talent exhibition at the Museum of Modern Art, New York, in 1952. Subsequently, his work has been seen at the Metropolitan Museum of Art, the Whitney Museum and the National Academy, New York, and the Corcoran Gallery, Washington. Among his one-man shows have been nine, held at Madison Avenue's Rehn Gallery. Powers studied at the Art Institute in his native Chicago, the University of Illinois, the New School, New York, and with the landscapist and seascape painter Jay Connaway in New England. Now a resident of Connecticut, he travels frequently. A representative bibliography of his science fiction cover art is provided in the souvenir book.

Kit Reed's novels and story collections have been more often than not "mainstream" rather than sf: *Mother Isn't Dead She's Only Sleeping* (1961, Houghton Mifflin), *At War as Children* (1964, Farrar, Straus and Giroux/Popular Library), *Mr. DaV. and Other Stories* (1967, Faber and Faber [U.K.]/Berkley; sf stories), *The Better Part* (1967, Farrar, Straus and Giroux/NAL), *When We Dream* (1967, Hawthorn; juvenile), *Armed Camps* (1970, Dutton/Berkley; sf), *Cry of the Daughter* (1973, Dutton/Fawcett), *Tiger Rag* (1973, Dutton/Fawcett), *FAT: Collected by Kit Reed* (1974, Bobbs Merrill, stories), *Captain Grownup* (1976, Dutton/BOMC/Fawcett), *The Killer Mice* (1976, Gollancz [U.K.]/Corgi [U.K.]; sf), *The Ballad of T. Rantula* (1979, Little, Brown/Fawcett), *Magic Time* (1979, Putnam/Berkley; sf), *Other Stories and: The Attack of the Giant Baby* (1981, Berkley; sf stories), *Blood Fever* (as Sheley Hyde; 1982, Pocket; horror), *Fort Privilege* (1985, Doubleday/Ace; sf), *The Revenge of the Senior Citizens* *Plus* (1985, Doubleday; stories), *Catholic Girls* (1987, Fine/Fawcett), *Gone* (as Kit Craig; 1992, Little, Brown; psychological thriller), and *Theif of Lives and Other Stories* (forthcoming in the fall, U. of Missouri Press).

Her short fiction has appeared in places as diverse as *The Norton Anthology of Contemporary Fiction* and magazines such as *Trasatlantic Review*, *Cosmopolitan*, and *Redbook*; most recently in *Asimov's*, *F&SF*, and forthcoming in *Omnibus*. Her sf radio play "The Bathyscaphe" was produced on NPR in 1978.

She has been a regular book reviewer for the *Philadelphia Inquirer* and the *St. Petersburg Times*; her work now appears in *The New York Times Book Review* and *Book World*. She is the author of two books on writing, *Story First* (1982, Prentice Hall, to be reprinted this year by F&W as *Mastering Fiction Writing*), and *Revision* (1992, F&W), and has been an adjunct professor at Wesleyan since 1974. She was a Guggenheim fellow in 1964-5, the first American recipient of a five-year literary grant from the Abraham Woursell Foundation in 1965, and a Rockefeller fellow at the Aspen Institute in 1974. She was a visiting writer in India for the U.S. Information Service in 1974, and is American coordinator of the Indo-U.S. Subcommission on Education and Culture's Writer's Exchange program.

She was formerly a newspaper reporter in New Haven, where she was twice named New England Newspaperwoman of

the Year (1958-59). She lives in Middletown, Conn., with her husband Joseph; they have two sons and a daughter.

Darrell Schweitzer is the editor of *Weird Tales*; with George Scithers he was the co-editor of *Tales From the Spaceport Bar* (1987, Avon) and *Another Round at the Spaceport Bar* (1989, Avon). He is the author of *The White Isle* (1980, revision 1990, Owlswick), *We Are All Legends* (1981, Donning/Starmont; stories), *The Shattered Goddess* (1982, Donning/Starmont), *Tom O'Bedlam's Night Out and Other Strange Excursions* (1985, Ganley; stories), and *Transients and Other Disquieting Stories* (forthcoming in late 1992 from Ganley; stories). His other short fiction has appeared in *The Year's Best Horror IX* (Page, ed.), *The Year's Best Fantasy 14* (Saba, ed.), *Witches and Warlocks*, *Weird Tales: The Magazine That Never Dies*, *Haunted America*, *Devils and Demons*, and *Lovers and Other Monsters* (all Kaye, ed.), *Borderlands 1 and 2* (Monteleone, ed.), *Scare Care* (Masterson, ed.), *Obsessions* (Raisor, ed.), *Monochrome* (Cholfin, ed.), *Masques IV* (Williamson, ed.), and *Swords Against Darkness III and V* (Offutt, ed.); and in *Weirdbook*, *Weird Tales*, *Fear*, *The Horror Show*, *Amazing*, *Marion Zimmer Bradley's Fantasy Book*, *Night Cry*, *Pulphouse*, *Twilight Zone*, *Fantasy Tales*, *Space and Time*, *Fantasy and Terror*, and *Black Lite*.

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

He was a 1973 Clarion graduate, and lives in Strafford, Pennsylvania.

Melissa Scott is the author of *The Game Beyond* (1984, Baen), *A Choice of Destinies* (alternate history, 1986, Baen), a trilogy, *The Roads of Heaven* (omnibus from SFBC, 1988) consisting of *Five-Twelfths of Heaven* (1985, Baen), *Silence in Solitude* (1986, Baen), and *The Empress of Earth* (1987, Baen), *The Kindly Ones* (1988, Baen), *Mighty Good Road*, (1990, Baen; Lambda Award finalist for Lesbian Science Fiction), and *Dreamships* (1992, Tor); and, with Lisa A. Barnett, *The Armor of Light* (historical fantasy, 1988, Baen). Her short fiction has appeared in *Arabesques 1 and 2* (Shwartz, ed.) and (in collaboration with Barnett) *Carmen Miranda's Ghost is Haunting Space Station Three* (Sakers, ed.). She currently has a contract with Tor Books for three more novels, the first of which, *Burning Bright*, should be available from Tor in 1993. She won the John W. Campbell Award for Best New Writer in 1986. She lives in Portsmouth, New Hampshire, with Lisa A. Barnett.

Cortney Skinner's science-fiction paintings have appeared mostly on the covers and interiors of *Aboriginal Science Fiction* magazine. He has been nominated for ASFA's Chesley award and won *AbSF's* first "Boomerang" award for best illustration. He is a full time graphic artist and illustrator whose works have found such diverse homes as the collections of Edward Kennedy and Helmut Kohl. Current works-in-progress include an ever-growing series of three dimensional pieces, "artifacts" from the fictitious Boston Museum of Natural History. These carefully crafted objects tell the story of an airborne globe-trotting museum curator on the trail of the rare and bizarre. Cortney's studio and home is in Arlington, Massachusetts.

David (D.) Alexander Smith is the author of the trilogy *Marathon* (1982, Ace), *Rendezvous* (1988, Ace; Philip K. Dick finalist) and *Homecoming* (1990, Ace), as well as the reference work *Subsidized Housing as a Tax Shelter* (1982, Robert A. Stanger and Co.). His short story "Dying in Hull" appears in the *Fifth Year's Best SF* (Dozois, ed.). A member of the Cambridge SF Workshop, he is the creator, editor, and manager of the *Future Boston* shared world anthology; his novel *In the Basement* is a mystery/thriller set in that universe. Both will be 1993 hardcovers from Tor/St. Martin's Press. He is the current treasurer of the Science Fiction Writers of America. He lives in Cambridge, Massachusetts with his wife Nancy, and is founder and president of Recapitalization Advisors, Inc., a specialized real estate investment banking firm in Boston.

Sarah Smith is the author of *The Vanished Child* (Ballantine hc, 1992; historical mystery), and the SF interactive novel for the Macintosh, *King of Space* (1991, Eastgate Systems). She is a coauthor of the forthcoming collaborative novel *Future Boston* (Tor, 1993). Her story, "Three Boston Artists" (*Aboriginal* July-August 1990), was on the Locus Recommended Reading List for 1990. She is a member of the Cambridge Science Fiction Workshop. In her copious spare time she designs and writes documentation packages, online and on paper; she taught film, the novel, and 18th-century literature for a number of years. She lives in Brookline with her husband, Fred Perry, her daughter and son, and her twenty-two-pound cat Vicious.

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

Susanna J. Sturgis has edited three anthologies of women's f&sf, all published in trade paper by Crossing Press: *Memories and Visions* (1989), *The Women Who Walk Through Fire* (1990), and *Tales of Magic Realism By Women* (*Dreams in a Minor Key*)

(1991). Since 1984 she has written the f/sf review column for the bimonthly trade journal *Feminist Bookstore News*. She is a year-round resident of Martha's Vineyard, Mass., where after several checkered years as a freelance typist, dog sitter, house painter, proofreader, and chambermaid, she became arts/community editor for the *Martha's Vineyard Times* — a job she likes a lot. She lives with an aged (DOS 2.11) PC named Morgana and drives a 1988 Toyota pickup, Tesah.

Michael Swanwick's third novel *Stations of the Tide* (1991, Morrow/SFBC/Avonova) won the Nebula and is a Hugo finalist. His earlier novels were *In the Drift* (1985, Ace Special; includes expanded versions of his 1981 Nebula finalist short story "Mummer Kiss" and 1984 Nebula finalist novella "Marrow Death"), and *Vacuum Flowers* (1987 Arbor House/SFBC/Ace). His novella *Griffin's Egg* (1991, Legend/St. Martin's) is a Hugo finalist. His short story collection *Gravity's Angels* (1991, Arkham House) includes all his other solo award-finalist fiction: "The Feast of Saint Janis" (Nebula, 1980), "Ginungagap" (Nebula, 1980), "The Man Who Met Picasso" (World Fantasy, 1982), "Trojan Horse" (Nebula, 1984, novelette), "A Midwinter's Tale" (1988, Davis Award Winner) and "The Edge of the World," which won the 1990 Theodore Sturgeon Memorial Award and was a Hugo and World Fantasy finalist. His collaboration with Gardner Dozois and Jack Dann, "The Gods of Mars," was a 1985 Nebula Award finalist and appears in *Slow Dancing Through Time* (1990, Ursus), as do several other collaborations with Dozois; his collaboration with William Gibson, "Dogfight," was a 1985 Hugo finalist.

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

Eric M. Van is Program Chair Emeritus of Readercon and was Program Chair of Readercons 1-4 (and Readercon 5 as far as the creation of program ideas), and has thus written or edited over half the sentences in this document. He was Database Manager for the Philip K. Dick Society. He has recently moved to Franklin, Mass., in order to be closer to his family's Hewlett Packet LaserJet IID.

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

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

His short fiction has appeared in *Masques II and III* (Williamson, ed.), *Obsessions* (Raisor, ed.), *Borderlands 2* (Monteleone, ed.), and *Narrow Houses 2* (Crowther, ed.), and in *Twilight Zone*, *Castle Rock*, *Cavalier*, and *Mike Shayne's Mystery Magazine*. He was the editor of the anthology *Night Visions 7* (1989, Dark Harvest; Readercon finalist) and has recently compiled another, *After the Darkness*. He is the author of *The Official Teenage Mutant Ninja Turtles Treasury* (1991, Villard) and of scripts for forthcoming issues of *Teenage Mutant Ninja Turtles Adventures*; he has had stories adapted for horror comics. He lives with his wife and daughter in western Massachusetts.

Elizabeth Willey's first fantasy novel, *The Sorcerer's Nephew*, will appear from Tor in mid-1993. She is bi-coastal.

Heather Wood is English, but lives in New York. Now a freelance editor, writer, and sometime agent, she was for several years a professional folksinger. She has had one short story, a couple of poems, and assorted songs published (and recorded). Her other jobs have ranged from Army officer cadet through kennelmaid to marketing manager of an electronics company. As a consulting editor for Tor Books, she is overseeing the new series of novels based on the game "Car Wars," as well as editing the occasional historical romance. She has written a book for Tor entitled *101 Creative Jobs for Kids Aged 12-15*. Heather also works with Sheldon Landwehr, who writes restaurant reviews for the *New York Post*.

David Zindell is the author of *Neverness* (1988, Fine/Bantam Spectra; Arthur C. Clarke finalist), and *The Broken God*, first volume of an sf trilogy, just turned in to Bantam. His short fiction has appeared in *Full Spectrum 3* (Aronica, Stout, and Mitchell, eds.) and, doubtlessly, other places. He lives in Boulder, Colorado.

Joey Zone writes a column for *Science Fiction Eye*, but would much rather be known for his illustrations, one of the latest being the cover design for the non-fiction joyride *Letters from a Serial Killer*, edited by Pablo Eskimo (distributed in the U.S. by Lysander Spooner). The words "Joe Shea" are becoming less and less applicable... He still has a P.O. box in Willimantic, Connecticut, although hate mail may be sent c/o Stephen Brown.

LETTER FROM MADAM CHAIRWOMAN

by Terra Witkop

Fellow Readers:

For the first time in its seven-year history, major changes are taking place on the Readercon committee — Bob Colby and Eric Van are stepping down from their positions as Convention and Programming Chairs for a well-earned and much-needed rest. Many of us have a hard time imagining Readercon without their leadership. After all, in a sense they have been Readercon. As its founding members, they have always represented Readercon in print, at parties and at other conventions, and even on television. Now, after seven years, what will happen when they vacate their leadership positions on the convention committee?

As the time draws closer for me to assume the position of Convention Chair, I find myself thinking of Readercon as an adult child striking out on it own for the first time. To Bob and Eric, Readercon has been more than “just a con”, as we can see just by the sheer amount of time they have devoted to it. In very few other conventions do we find committee chairs who stay with their cons for so long to watch over them and help them develop. While for other people conventions are a hobby or an escape to/from reality, Readercon has been to Bob and Eric nothing less than a dream, the dream of gaining wider acceptance for the literature they love, and of providing a forum where others who share that love can come together and discuss their favorite thing — good books.

Well, Bob and Eric have raised a fine convention. Readercon is now ready (and able) to stand on its own. We have had as guests some

of the best writers and other professionals in the field of speculative literature. Our panel topics are the envy of other conventions everywhere. Thanks to our own “dynamic duo”, Readercon is known from coast to coast, and overseas as well, as a quality literary conference. Just as adults continue to change and grow after they’ve “left the nest”, Readercon will continue to grow into all that Bob and Eric have dreamed it would be. My primary goal for the future is to ensure that Readercon matures into an established, highly-respected literary conference enjoyed not only by science fiction fans but also by anyone and everyone who loves imaginative literature.

Of course, without the strong leadership of Bob and Eric, the strength of the committee will be more important now than ever. If you are enjoying Readercon, and/or especially if you are saying to yourself, “I could do this better,” I would like to encourage you to consider joining the Readercon committee. As far as convention committees go, we’re relatively unstructured and congenial. We keep the politics and general b.s. to a bare minimum, choosing instead to focus our energies on producing a great con. We have feline mascots. Some of us bake goodies for the concom from time to time. In particular, we need folks who are interested in Promotions and Advertising, Publications, GoH Liaison-ing, and people with bright new ideas for programming and special projects (especially for Readercon 7, when we will be hosting the Tiptree Awards.) If all this sounds good to you, there may be a position in the concom with your name on it — see the ad that follows.

Meanwhile, happy reading, and best wishes until we meet again next year.

APPRECIATION

Running a convention with an all-volunteer staff is never easy, especially for the few people who somehow end up doing the lion's share of the work. Without these masochis- er, dedicated souls, Readercon 5 might have been a much less interesting convention (not a good thing for a con that takes place in a city like Worcester). The committee of Readercon 5 would like to offer our heartfelt appreciation to the following people who've worked extra-hard for the con.

In the area of Publications, thanks goes to David Shaw, for getting a real copy of the font from which our logo is produced, thereby making all our publications look spiffier; for putting up with our classic "movable" deadlines and not quitting and still getting everything done on time; for all his help on this souvenir book, even though we promised him at the beginning of this convention year that he wouldn't have to deal with it; and, on top of everything else, we thank him for his assistance with the Art Exhibit.

Thanks to B. Diane Martin for her work in various areas of the con, from dealing with the IRS to singlehandedly coordinating all the Tiptree stuff, including the bake sale; for taking gross advantage of her employers on Readercon's behalf; for her help with the Art Exhibit; for getting the awesome airfares for our artist guests; and especially for hustling and cajoling Pat Murphy and Karen Joy Fowler into allowing us to host the Tiptree awards in 1994.

A big hand goes to Kate Waterous, who jumped into the fray just when we needed her most, spearheading the effort to put on the Art Exhibit, when, somewhat late in the game, it became evident that the person who had originally volunteered to coordinate it would be unable to do so. What makes her contribution even more extraordinary is the fact that this is

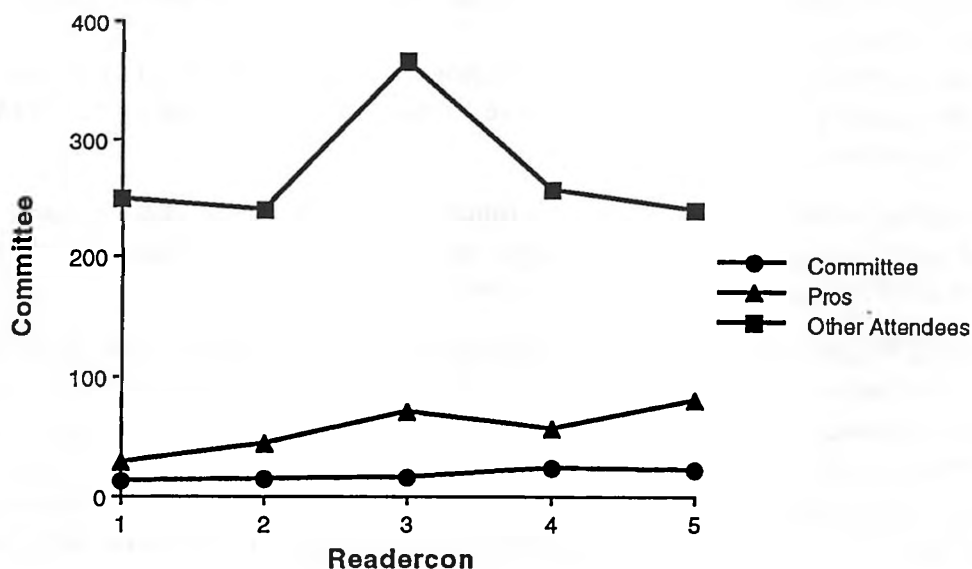
the first time Readercon has ever done an art show of any kind, and neither Kate nor anyone else on the concom knew how to run one. Muchas gracias to Kate for learning on the fly and making the Art Exhibit a success.

Kudos to Janis Fontecchio for her efforts in getting bargain airfares for Michael and Jeri Bishop. Of course, none of us knew the entire airline industry would go crazy at the beginning of June, but if it hadn't been for the half-hour Janis spent at her terminal in the travel agency where she works, the GoH airfare could very well have been a real budget-buster. (Of course, it still would have been worth every penny, but it's nice to stay in the black, too.)

Finally, even though they're not concom, we'd like to express our appreciation to Stephen Brown, Jeff Smith, Rick Lieder and David Hartwell. Stephen Brown's all-seeing eye located a wealth of Tiptree material that appears in the souvenir book, while Jeff Smith provided additional rarities and the blessing of the Tiptree estate. Rick Lieder's enthusiasm for and help with the Art Exhibit definitely fall under the category of "above and beyond the call of duty"; in large measure we can credit the quality of the Art Exhibit to him (and let's not forget the souvenir book art he produced on extremely short notice). Many thanks to David Hartwell, not only for the loan of some of his Powers pieces to the Art Exhibit, but also for all the help and encouragement he has given to Readercon over the years. Words cannot express the gratitude we owe David, so we're not going to try, but just let him bask in the warm glow of our appreciation of him, editorial whiz and swell guy that he is.

HELP WANTED

What's Wrong With This Picture?



Readercon needs help. Badly.

Okay, it is kind of remarkable that almost everyone on the committee is on the Program Subcommittee, too. When it comes to the con itself, to the program, to the publications, we think we're the state of the art and then some.

But look at that graph. Every year our Program Gurus work till they drop, and every year they convince more of our favorite writers to come our way. We see no end to this trend — a hundred, a hundred and twenty pros? Very likely, yes. But meanwhile, we've done almost nothing to convince more *readers* to come and join the party. Oh sure, we're known to convention-going fans from here to Washington, D.C. But that's a fraction of our potential audience. There are hordes out there who know nothing of fandom (and are probably better off for it) but would love Readercon. There are fans all over the nation who probably have no idea that a Readercon is a better bet for their mental-satisfaction dollar than most Worldcons.

Okay, yes. We love a small, intimate, convention as much as you do, and will probably look back at this one with immense nostalgia if we ever do grow in size. But if we could attract two or even three hundred more attendees, instead of breaking even we'd be rolling in money. We'd take that money and do amazing things with it. To start with, we have a list of writers who'd love to come to Readercon but but can't afford it, and that list would blow your socks off.

We'd trade a little of that intimacy for the presence, among us, of (insert the names of five or ten of your favorite West Coast or foreign spec fic writers here) as Special Guests. Wouldn't you?

We've known about this problem for a while, and we've tried our best to lick it.

Last year at this time we outlined a bunch of positions on the Readercon Committee that we badly needed to fill — a bunch of jobs we needed to do. But no one had time to do them, and so we're still the best-kept secret in the world of Serious Fun.

So Readercon needs *you*. Here are the positions open on the committee (including two involving not publicity but direct fundraising). For the most part, these are positions with a lot of obvious, tangible feedback; fill them well, and you will not labor in obscurity but will be covered in glory. And you get to eat dinner with Brian W. Aldiss and Judith Merril, too (not to mention calling Samuel R. Delany "Chip").

Publicity and Advertising Deity. Investigates the cost and benefits of obtaining mailing lists from, or advertising in, professional and semi-professional sources (magazines, book clubs, etc.). Works with our first-rate Speaker to Mass Media and our (we hope) newly discovered Speaker to Fandom and Lord of the Flyers, and with potential party-throwers at other cons, and advises the committee at large on how we can best spend our time and money.

Analyzes new memberships to see which advertising methods are actually bearing fruit (we code all our flyers and ads, but have never had time to make use of the data), and examines the membership database for ongoing trends

Speaker to Fandom. Investigates all possible methods and venues for publicity within fandom and the small and specialty presses: ads, ad swaps, or mailing list purchases or exchanges with conventions, small press and fanzines, and mail-order booksellers.

Lord of the Flyers. Responsible for all flyer distribution. Oversees the efforts of the local Flyer Gurus. Sends flyers to all Northeast U.S. conventions and to kindred conventions nationwide. Learns the ins and outs of bulk mail and postage meters, and advises us on same. Creates a database of sf and kindred specialty bookstores around the nation; sends each a flyer with a reply postcard by which the bookstore in question can quickly express their level of enthusiasm (from a polite "bugger off" to "we'll post one on the wall" to "send us a ream to use as wallpaper"); keeps each stocked with up-to-date copies.

Boston Area Flyer Guru(s). Researches the best locations and time frames for flyering college campuses, and keeps them, local bookstores, and libraries stocked with flyer stacks or postings.

Worcester Area Flyer Guru(s).

Amherst Area Flyer Guru(s).

Worcester Area Salesperson. Solicits ads for our Program Guide from Worcester area restaurants, bookstores, etc. Salesperson could also be a Worcester Area Flyer Guru.

Flyer Artiste. Designs a series of striking, eye-catching flyers that will convey the feel of Readercon in their design while still explaining much about it by their content (working intimately with the Program Chair on the latter). Designs an alternate four-page (folded 11 1/2 x 17) flyer for possible use.

Works with the existing Publications Co-Chairs (who will at least share the production, and handle the printing).

Do cool things for Readercon in the comfort of your own home! Yes, the following positions can be filled by someone living anywhere... you don't have to come to meetings, just make the phone calls and have them send us the checks.

Souvenir Book Salesperson. Sells advertising space in our Souvenir Book, to major publishers, the small and specialty presses, and to fandom. Reminds certain of our past Small Press Award winners that they have free ad space yet unused. Solicits freebies from major publishers.

After the con, arranges for consignment sales of extra Souvenir Book copies by selected mail-order booksellers.

Non-Profit Corporate Fundraiser. Has, or is willing and able to acquire, an intimate knowledge of the sources of free money and goods (governmental and corporate) for worthwhile educational causes like ours. Obtains sums of money (and possibly tangible objects, with the committee's approval) that will seem mere pittance to the givers yet vast sums to us.