



SKINNER  
997

*a new order of magnitude*

# readercon 10

july 10-12, 1998

westborough marriott; westborough, mass.

memberships:  
\$30 at readercon 9  
\$35 until december 31, 1997

*featuring*

***Guests of Honor:***

**Bruce Sterling      Lisa Goldstein**

*Memorial Guest of Honor:*

**Leigh Brackett**

*Other guests:*

Hal Clement • John Crowley • Paul Di Filippo • Scott Edelman • Geary Gravel •  
Daniel Hatch • Lissanne Lake • Laurie J Marks • John Morressy • James Morrow •  
Pat Murphy • Katya Reimann • Mary Doria Russell • Lawrence Schimel •  
Darrell Schweitzer • Sarah Smith • Allen Steele • Susanna J Sturgis •  
Michael Swanwick • Cecilia Tan • Gordon Van Gelder • Ann Tonsor Zeddies •  
The Joey Zone •

and the return of the **James Tiptree, Jr. Award**

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*The conference on Imaginative Literature, Ninth Edition*

# readercon 9

Boston Marriott Westborough, Westborough, Mass.

July 11-13, 1997

Guests of Honor:

**KIM STANLEY ROBINSON**

**ALGIS BUDRYS**

Memorial GoH: **CYRIL M. KORNBLUTH**

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Program Guide Cover by **CORTNEY SKINNER**

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## practical information

### Some Policies

- **No Weapons (period!):** Massachusetts laws are quite specific on this, and anything we consider hazardous in a public area will be prohibited (the committee reserves the right to revoke memberships without refund for those who don't cooperate with our requests in this matter).
- **No Smoking** in program areas or Bookshop.
- **No Eating or Drinking** by customers in the Bookshop.
- **No Pets (except for guide dogs):** Many con attendees are allergic to a number of animals. As we are in enclosed spaces, we must ask you to respect their rights.
- **Child Policy:** Small children attached to adults do not need a membership. Anyone old enough to benefit from the program does. Children of any age seen wandering around on their own will be judged to be in the latter category. Please note: our facilities and budget do not allow for babysitting or any kind of children's programming. Louise Waugh will be organizing a parent's cooperative babysitting effort—ask about it at Information.
- **Party Policy:** We encourage folks to throw open parties. Simply be discreet about bringing in party supplies—keep 'em covered until they're in your room. And please, let us know about it—we'll have a corkboard at Information with a party list.

### Hospitality Suite

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

### By Their Badges...

...ye shall know them. This year's color scheme is red, green, and blue (as in Mars). Here's what they mean:

Red ..... Committee and Staff  
 Green ..... Program Participant  
 Blue ..... Attendee  
 Black ..... Readercon Founder Bob Colby

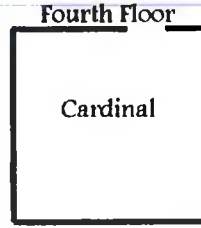
### Volunteer!

Like the sf conventions that inspired us, Readercon is entirely volunteer-run. We need hordes of people to help at Registration and Information, keep an eye on the programming, staff the Hospitality Suite, and do about a million more things. If interested, go to Information—the person there will know what to do. It's fun, and, if you work 8 hours, we'll give you a Readercon bookbag. 12 hours will earn you a membership in Readercon 10!

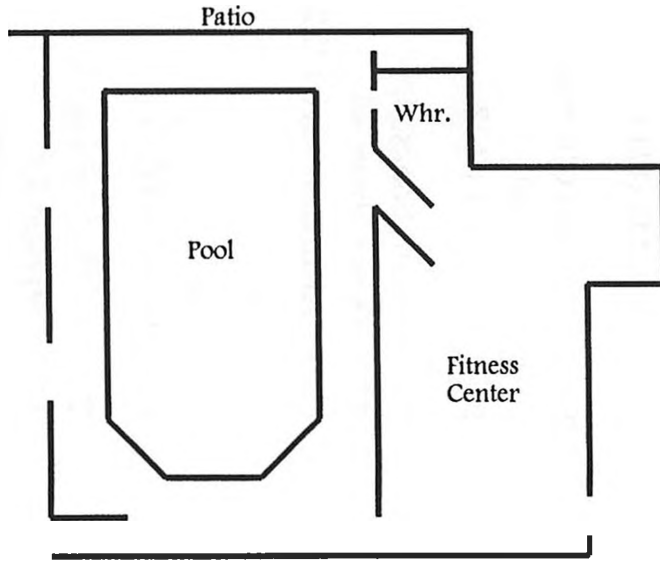
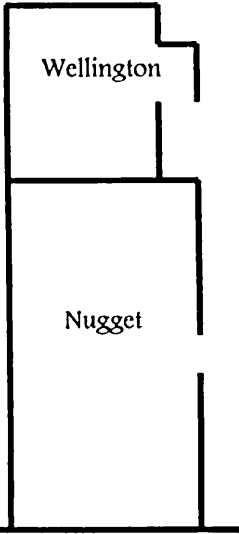
**Our profound thanks to the New England Science Fiction Association for allowing the use of its clubhouse for many of our meetings.**

New England Science Fiction Association, P.O. Box 809 Framingham, MA 01701-0809 <<http://www.nesfa.org>>

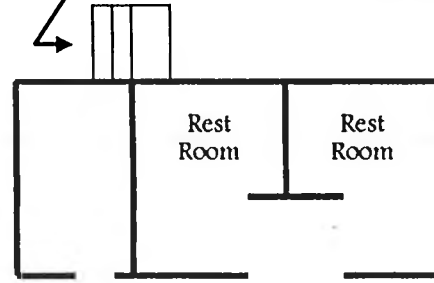
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rooms and  
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WELLINGTON



To Empire & York



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Viking

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Autumn

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Baldwin & Chandler

info  
&  
sales

Harvester &  
Garrison

green  
room

Fremont

lounge

Kendall

fan  
lounge

Jonathan

con suite:  
room 412

## bookshop dealers

Aboriginal SF  
PO Box 2449  
Woburn, MA 01801

Craig Bakke  
PO Box 176  
Mansfield Depot, CT 06251

Joseph T. Berlant  
PO Box 809  
Schenectady, NY 12301

Books & More  
PO Box 250  
Francestown, NH 03043

Michael Borden  
2774 East Main Road  
Portsmouth, RI 02871

Jane Choras Books  
225 Winter St.  
Weston, MA 02193

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

Dragon Press  
PO Box 78  
Pleasantville, NY 10570

Henderson's Books  
18100 Chestnut Ridge  
Petersburg, VA 23803

The House On The Borderlands  
PO Box 469  
Pelham, NH 03076

Intergalactic Book Works  
PO Box 968  
Merrimack, NH 03054

NESFA Press  
PO Box 809  
Framingham, MA 01701

Niekas  
380 Morrill St.  
Gilford, NH 03246

Old Earth Books  
PO Box 19951  
Baltimore, MD 21211

Kimball M. Rudeen Books  
335 Lowell St.  
Lexington, Ma 02173

Science Fiction Chronicle  
PO Box 022730  
Brooklyn, NY 11202

Larry Smith, Bookseller  
2325 Sheringham Rd.  
Upper Arlington, OH 43220

Stock's Eye  
148 West St.  
Granby, MA 01033

Terminus Publishing Co.  
113 Deepdale Rd.  
Strafford, PA 19087

Tigereyes Books  
PO Box 172  
Lemayne, PA 17043

The Unifont Company  
Box 6038  
Evanston, IL 60204

## readercon 9 guests

*Numbers are the Program items as shown on following pages.*

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Daniel P. Dern	29, 42, 88, 105	Severna Park	6, 64
Paul Di Filippo	11, 24, 51, 95, 113	Paul Park	14, 55, 75, 89, 100, 120
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Andy Duncan	13, 31, 45, 85, 114	Paul T. Riddell	46, 69, 95, 118, 120
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David G. Hartwell	5, 33, 42, 65, 77, 88	David Alexander Smith	121
Daniel Hatch	105	Sarah Smith	7, 104, 121
Teresa Nielsen Hayden	6, 24, 87, 120	Allen Steele	1, 19, 25, 48
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Jeff Hecht	18, 53	Tim Szczesuil	13
Connie Hirsch	6, 99	Cecilia Tan	1, 15, 49, 74
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Ken Houghton	33	Eric M. Van	78, 106
Alexander Jablovkov	57, 95, 121	Gordon Van Gelder	5, 58, 87
Michael Kandel	13, 43, 96	Jeff VanderMeer	103, 114
Donald G. Keller	41, 59, 96	Stanley Wiater	50
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## READERCON 9: THE PROGRAM

All items are 55 minutes unless otherwise noted.

'(M)' indicates Moderators.

Times in *italics* are before noon, others are noon and later.

Function locations:

V(iking), A(utumnn), N(ugget), W(ellington), Y(ork), E(mpire), B(aldwin)/C(handler), H(arvester)/G(arrison).

### friday

04:00 HG Registration, Information & Sales open.

04:00 BC Bookshop opens.

06:00 HG Tiptree Bake Sale opens.

1. 06:00 V **Fiction As Alternate Personal History.** *Esther M. Friesner, Ellen Kushner (M), Katya Reimann, Jasmine Sailing, Allen Steele, Cecilia Tan.* Often, when we write fiction, we are writing alternate versions of our own lives. This may be less obvious in f&sf, but is it any less true? To what extent is this conscious or unconscious?
2. 06:00 A **Werehumans: Transformation As Theme.** *Algis Budrys, Hal Clement, Angela Kessler, Joseph Mayhew (M), Elizabeth Willey.* It is very common in fantasy and science fantasy for humans to transform themselves into animals, but what about the reverse? In *The Last Unicorn*, the title character is for a time transformed into a human, and is terrified by the loss of her essential nature. What are the uses of animal-to-humanoid transformation and to what extent can we find this theme going back through the history of these genres?
3. 06:00 E **Jennifer K. Stevenson.** Chautauqua: Soup up that old brain pan with this ancient scholastic pedagogical method. Find out why the Art was banned, and how Freud reinvented its mechanism by turning it inside out.
4. 06:00 N **Eleanor Arnason.** Reading: from her work.
5. 07:00 V **Out of Print But Not Forgotten.** *Bryan Cholfin, David G. Hartwell (M), Lissanne Lake, Edward McFadden, Kim Stanley Robinson, Gordon Van Gelder.* Grania Davis has informally instituted the Avram Davidson Award for the genre book which most deserves or needs to be back in print. This seems like a good excuse to discuss a favorite topic.
6. 07:00 A **Treating Films and Comics As Text.** *Severna Park, Samuel R. Delany (M), Connie Hirsch, Jonathan Lethem, Teresa Nielsen Hayden.* It's the latest rage in academia: literature doesn't have to be written and read. Films and comics can be regarded as texts, and subjected to the same sort of analyses as written literature.
7. 07:00 E **The Gendered Panel: How Gender Affects Our Perceptions of SF.** *Delia Sherman, Sarah Smith.*
8. 07:00 N **Michael A. Burstein.** Reading: "The Spider in the Hairdo." (30 min)
9. 07:00 W **Candas Jane Dorsey.** Reading: "Turtles All the Way Down." (30 min)
10. 07:00 Y **Donald Kingsbury & Lawrence Schimel:** Kaffeeklatsch.
11. 07:30 N **Paul Di Filippo.** Reading: from his forthcoming novel, *Ciphers*. (30 min)
12. 07:30 W **Ann Tonsor Zeddies.** Reading: from "Riders of Leviathan," a work in progress. (30 min)



13. 08:00 V **The Science Fiction of Cyril M. Kornbluth.** *Algis Budrys, Andy Duncan (M), Michael Kandel, Barry Malzberg, Mark Rich, Tim Szczesuil.*
14. 08:00 A **Happily Ever After.** *Charles Oberndorf, Esther M. Friesner, Ellen Kushner (M), Paul Park, Robert J. Sawyer.* Happy families may all be alike, but happy endings are not—some are definitely more satisfying than others. To what extent must a happy ending be earned? How does an author make the ending appropriate to the book (or is it the other way around)?
15. 08:00 E **David Foster Wallace's *Infinite Jest*.** *Cecilia Tan.*
16. 08:00 N **Geary Gravel.** Reading: from his novel in progress, *The Changelings*.
17. 08:00 W **Nalo Hopkinson.** Reading: from her forthcoming novel, *Brown Girl in the Ring*. (30 min)
18. 08:00 Y **John Crowley & Jeff Hecht:** Kaffeeklatsch.
19. 08:00 BC **Katya Reimann & Allen Steele:** Autograph.
20. 08:30 W **F. Brett Cox.** Reading: from his work. (30 min)
- 09:00 HG Registration, Information & Sales close.
- 09:00 BC Bookshop closes.
21. 09:00 N **Samuel R. Delany.** Reading: various things. (30 min)
22. 09:00 W **Robert J. Sawyer.** Reading: from his work. (30 min)
23. 09:00 E **Jonathan Lethem.** How I Wrote *As She Climbed Across the Table*. (30 min)
- 09:30 HG Tiptree Bake Sale closes.
- 10:00 AV **Meet-the-Pros(e) Party** Each pro writer has selected a short, favorite quotation from their own work, which we have reproduced on strips of narrow mailing labels that the pro is now carrying. As attendees meet each pro, they acquire one of the pros' labels. What do they do with them? Atheists, agnostics, and the lazy can trust strictly to chance and paste them into a convenient publication page in the order obtained. 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 infinite as in the case of 15-digit numbers in the *X-Files* world, do exceed the number of quarks in our universe.

## saturday

- 09:00 HG Registration, Information & Sales open.
- 09:00 HG Tiptree Bake Sale opens.
- 10:00 BC Bookshop opens.
24. 10:00 V **How March the Morons?: Satiric SF.** *Algis Budrys, Paul Di Filippo, Barry Malzberg, Teresa Nielsen Hayden, Mark Rich (M).* We recently overheard someone opine that the awful warning satirically inherent in C.M. Kornbluth's "The Marching Morons" had proven to be unwarranted. Funny, we had just been thinking exactly the opposite. And while there's no evidence that the average I.Q. has dropped significantly, something in Kornbluth's masterpiece rings true today. SF satire frequently lampoons things which haven't happened yet, and which may come "true" in ways unforeseen by the writer and contemporary readers. Kornbluth anticipated the "dumbing down" of America (i.e., the decline

not in intelligence but in knowledge), but he got all the details wrong. Our panelists will discuss sf satire, beginning with this story.

25. 10:00 A **The Moon Is No One's Mistress Anymore.** *Michael A. Burstein, F. Brett Cox (M), Ed Meskys, Allen Steele, Jean-Louis Trudel.* There was a time when the Moon and Mars were both special settings for sf. But the recent resurgence of fictional interest in the Red Planet has not been matched by any similar boom in lunar fiction. Is there simply a "been there, done that" element intrinsic to sf? Or has Mars proven to be a genuinely more interesting place? Will the recent discovery of frozen water at the moon's South Pole help even the score?
26. 10:00 E **John Crowley.** Chautauqua: John Crowley speaks on divers topics of interest to the assembly, and of the smaller worlds within the large.
27. 10:00 N **Esther M. Friesner.** Reading: "Miss Thing." (30 min)
28. 10:00 W **Rosemary Kirstein.** Reading: from her novel in progress, *The Lost Steersman*.
29. 10:00 Y **Daniel P. Dern & Shariann Lewitt:** Kaffeeklatsch.
30. 10:00 BC **Kim Stanley Robinson:** Autograph.
31. 10:30 N **Andy Duncan.** Reading: from "The Map to the Homes of the Stars," from the forthcoming anthology *Dying For It*. (30 min)
32. 11:00 V **Saturday Morning Live: Other Early Influences.** *Delia Sherman (M), Scott Edelman, Esther M. Friesner, Craig Shaw Gardner, Geary Gravel, Robert J. Sawyer.* In past panels we've explored the influence of both our early reading and early life experiences on our fiction. We thought that covered it, but what about Astroboy, Rocky and Bullwinkle, the Legion of Superheroes, or Mr. Machine? For many of us, our first exposure to the genre came from cartoons, comic books, or even toys. A possibly nostalgic look back.
33. 11:00 A **Critical Theory: Means or End?** *Samuel R. Delany, David G. Hartwell (M), Ken Houghton, Shariann Lewitt, Lance Olsen, Kim Stanley Robinson.* A lot of highly intelligent readers seem to get along without knowing any critical theory. Doesn't this suggest that knowing theory may not be necessary to understanding fiction? Do we practice critical theory because it makes us better readers, or just because we like to exercise our brains that way? How does knowing theory affect the experience of reading fiction?
34. 11:00 E **Scientific SF: Hard Sciences and Life Sciences.** *Eleanor Arnason.*
35. 11:00 **Mark Rich.** A Kornbluth Family Home Video, in the Con Suite (room 412). The video will also be shown at other times without this commentary.
36. 11:00 N **Yves Meynard.** Reading: from his forthcoming novel, *The Book of Knights*. (30 min)
37. 11:00 W **Joseph Mayhew.** Reading: "Rufus Kane."
38. 11:00 Y **Katya Reimann & Hal Clement:** Kaffeeklatsch.
39. 11:00 BC **Gregory Maguire & Darrell Schweitzer:** Autograph.
40. 11:30 N **Greer Gilman.** Reading: from her work. (30 min)
41. 12:00 V **Updating Your "Real Year."** *Jeffrey A. Carver, John Clute, Kathryn Cramer, John Crowley, Donald G. Keller (M).* In the Jan. '91 *New York Review of Science Fiction*, John Clute posits 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. The closer the "real year" is to the present, the more cutting-edge the fiction reads; but most authors have a characteristic real year, one often based upon key childhood or adolescent experience and concerns. Is it possible to forcibly update your real year, in order to write sharper fiction? Doesn't the real year actually have two different elements, a

scientific/technological one and a social/cultural one, differently amenable to updating and requiring different revision techniques?

42. 12:00 A **The Career of Algis Budrys.** *Daniel P. Dern, Thomas A. Easton, David G. Hartwell (M), Barry Malzberg.*
43. 12:00 N **Michael Kandel.** Reading: "Wading River Dogs and More."
44. 12:00 W **Catherine Asaro.** Reading: from *Catch the Lightning*.
45. 12:00 Y **Samuel R. Delany & Andy Duncan:** Kaffeeklatsch.
46. 12:00 BC **Jonathan Lethem & Paul T. Riddell:** Autograph.
47. 12:00 E **Katya Reimann.** How I Wrote *Wind From a Foreign Sky*. (30 min)
48. 12:30 E **Allen Steele.** How I Wrote *The Tranquillity Alternative*. (30 min)
49. 01:00 V **Tea for Three (or Four, or Five...): Marriage in F&SF.** *Algis Budrys, Shira Daemon (M), Candace Jane Dorsey, Donald Kingsbury, Shariann Lewitt, Cecilia Tan.* Imaginative literature is a wonderful venue for exploring alternate formal or official relationships among partners. It's hard to resist the opportunity to write about power, economics, sex, love, various genders, and aliens. What are the trends and where is the literature headed? Unlike most issues that sf has explored, however, there has been almost no normative change in the real world. Has this stasis affected fiction?
50. 01:00 A **The Emotional Palette of Horror.** *Don D'Amassa, Ellen Datlow, Craig Shaw Gardner, Elizabeth Hand, Darrell Schweitzer, Stanley Wiater (M).* Terror and horror are not quite the same thing, and they just scratch the surface of the emotions the horror writer can choose to elicit. There's also creepiness, spookiness, apprehension, and disgust, for starters. We will look at some classic and contemporary horror fiction in terms of the emotions they favor. Is it possible for horror writers to wield conscious control over these different effects, evoking one or another as deemed appropriate?
51. 01:00 E **Bad Craziiness: Society, Subversion, and Speculative Fictions.** *Jasmine Sailing (M), The Joey Zone, Paul Di Filippo, Lance Olsen.*
52. 01:00 N **Anita Dobbs.** Reading: "Gomez" by C.M. Kornbluth.
53. 01:00 W **Jeff Hecht.** Reading: "The Saucer Man." (30 min)
54. 01:00 Y **Esther M. Friesner & Ellen Kushner:** Kaffeeklatsch.
55. 01:00 BC **Eleanor Arnason & Paul Park:** Autograph.
56. 01:30 W **Felicity Savage.** Reading: from her forthcoming novel, *The War in the Raw*. (30 min)
57. 02:00 V **History and Fictional History.** *Ellen Asher, John Crowley, Leigh Grossman, Alexander Jablovkov (M), Kim Stanley Robinson, Delia Sherman.* Certain things in fiction are, by convention and for good reason, not strictly realistic—dialogue, for instance, is a highly edited version of real speech. Is history one of these things? When we devise a fictional history (either an alternate past or a history of the future), can and should it represent the way history really works (choose your own theory), or is doing so antithetical to good fiction? Isn't the dramatic structure we look for in most novels absent from real history?
58. 02:00 A **The Influence of Magazine Editors.** *Bryan Cholfin, Ellen Datlow, Scott Edelman, Warren Lapine, Gordon Van Gelder (M).* Once upon a time John W. Campbell was arguably the most influential person in the entire field. How much influence do magazine editors have today? Why have things changed?
59. 02:00 E **Donald G. Keller.** Chautauqua: Don Keller, author/publisher of *The Still Point* music criticism zine, will play "drop the needle" and hold forth on trends and remarkable new voices in the New York rock scene.
60. 02:00 N **Charles Oberndorf.** Reading: a novella in progress, "Jennifer Jules."

61. 02:00 W **Katya Reimann.** Reading: from her work. (30 min)
62. 02:00 Y **Geary Gravel & Cortney Skinner & Ann Tonsor Zeddies:** Kaffeeklatsch.
63. 02:00 BC **Jeffrey A. Carver & Thomas A. Easton:** Autograph.
64. 02:30 W **Severna Park.** Reading: from *Speaking Dreams*, her new novel. (30 min)
65. 03:00 V **The Declining SF Readership.** *Fred Lerner (M), Eleanor Arnason, David G. Hartwell, Barry Malzberg, Patrick Nielsen Hayden, Charles C. Ryan.* Readership of speculative fiction is in decline. Actually, readership of just about everything is in decline. Is sf suffering more, because its special appeal is being uniquely met by the media? If this is so, does it also provide unique opportunities to reverse the trend? How could we do this?
66. 03:00 A **Reality and Dream in Fiction.** *Richard Bowes, John Clute, Elizabeth Hand, Jonathan Lethem, Katya Reimann (M), Jennifer K. Stevenson.* "It seems almost like a dream that has slowly faded." "Not to me," said Frodo. "To me it seems more like falling asleep again." Some books create a world so engaging and convincing it seems more real than reality. Others (e.g., Gene Wolfe's *There Are Doors*) seem like dreams from which we awaken. What elements in fiction create these disparate effects? Are they mutually exclusive?
67. 03:00 E **Me—You Got a Problem With That?: Appropriateness or Lack of Appropriateness of Identity Politics in SF.** *Samuel R. Delany.*
68. 03:00 N **Hal Clement.** Reading: a chapter of *Close to Critical*. (30 min)
69. 03:00 W **Paul T. Riddell.** Reading: "An Assemblage of Gibberish."
70. 03:00 Y **Kim Stanley Robinson:** Kaffeeklatsch.
71. 03:00 BC **Esther M. Friesner & Lance Olsen:** Autograph.
72. 03:30 N **Kurt Roth.** Reading: from his forthcoming story "The Gest of Sir Brandiles." (30 min)
73. 04:00 N **Ellen Brody.** Reading: "The Luckiest Man in Denv" by C.M. Kornbluth. (30 min)
74. 04:00 W **Cecilia Tan.** Reading: from her forthcoming collection, *Black Feathers: Erotic Dreams*. (30 min)
75. 04:00 E **Paul Park.** How I Wrote *Celestis*. (30 min)
- 04:30 HG Tiptree Bake Sale closes.
76. 04:30 AV **A. J. Budrys Interview.** *Algis Budrys, Joseph Mayhew.*
77. 05:30 AV **Kim Stanley Robinson Interview.** *Kim Stanley Robinson, David G. Hartwell.*
- 06:00 HG Registration, Information & Sales close.
- 06:00 BC Bookshop closes.
- 06:30 Banquet (with discussion tables), on the patio.
78. 08:30 AV **The Tenth or Eleventh Non-Annual Kirk Poland Memorial Bad Prose Competition.** *Rosemary Kirstein, Scott Edelman, Craig Shaw Gardner (M), Geary Gravel, Eric M. Van (M).* A venerable Readercon tradition, named in memory of the pseudonym and alter ego of Jonathan Herovit of Barry Malzberg's *Herovit's World*. For neophytes, it works like this. Ringleader Craig Shaw Gardner reads a passage of unidentified but genuine, published, **bad** sf prose which has been truncated in mid-sentence. Each of our panelists—Craig and his co-moderator Eric M. Van, newcomer Scott Edelman, all-but-one-time and current champion Geary Gravel, and, returning this year on very short notice in the Rematch of the Millennium, the only person to ever best Geary, Rosemary Kirstein—then reads an ending for the passage. One ending is the real one; the others are imposters concocted by our contestants ahead of time. None of the players knows who wrote any passage other than their own, except for Eric who

gets to play God as a reward for the truly onerous duty of finding all these turkeys of the literature. Craig then asks for the audience vote on the authenticity of each passage (recapping each in turn by quoting a pithy phrase or three from them), and the Ace Readercon Joint Census Team counts up each show of hands faster than you can say "like a wall of stinking jelly." Eric then reveals the often shocking truth, and each contestant receives a point for each audience member they fooled, while the audience scores a collective point for everyone who spots the real answer. **SPECIAL NOTE:** Doors for this event open at 8:00 and the game starts at 8:30 sharp. This will be a brisker, shorter version of the game (fewer and shorter rounds than usual), which will end in time for plenty of Saturday-evening revelry and relaxation.

## sunday

- 10:00 HG Registration, Information & Sales open.
- 10:00 BC Bookshop opens.
- 10:00 HG Tiptree Bake Sale opens and goes until sold out.
79. 10:00 V **Rereading.** *John Crowley, Don D'Ammassa, Samuel R. Delany, Lise Eisenberg (M), Elizabeth Willey.* Why do we reread some books but not others? How is the rereading experience different from the initial one? How does it differ depending on how thoroughly we remember the text? Why do we want to revisit specific stories?
80. 10:00 A **The Two Worlds of Fantasy.** *John Clute, Gregory Maguire, Yves Meynard, Lawrence Schimel (M), Ann Tonsor Zeddies.* There is a large body of fantasy fiction which can be regarded and marketed equally well as young adult/children's fiction or as adult fiction. Is this phenomenon unique to fantasy, or just more common to it? What makes a book work in both worlds? Are the best examples of this genre designed for both children and adults? Does everyone get the same thing from these books, and if so, why the distinction between them?
81. 10:00 E **Bookaholics Anonymous Annual Meeting.** *Leigh Grossman (M).*
82. 10:00 N **Shariann Lewitt.** Reading: from her work.
83. 10:00 W **Lance Olsen.** Reading: from *Freak Nest*, his novel in progress.
84. 10:00 Y **Algis Budrys:** Kaffeeklatsch.
85. 10:00 BC **Andy Duncan & John Morressy:** Autograph.
86. 11:00 V **Work and Play: Inspiration vs. Execution.** *Eleanor Arnason, Jonathan Lethem, Gregory Maguire, Rebecca Ore, Darrell Schweitzer (M).* In the production of a new work, what is the core of the writing process? Is it hitting upon original ideas, doing the research, the actual wordsmithing, revising the manuscript, or lurching with editors? Which aspects of the creative process most engage and challenge each writer? Which of these are fun and which work? Do different attitudes stem from different approaches? Are there learnable techniques to make the work parts more fun? What turns a good idea into good writing?
87. 11:00 A **The Science Fiction of Kim Stanley Robinson.** *Patrick Nielsen Hayden, Teresa Nielsen Hayden, Charles Oberndorf (M), Gordon Van Gelder.*
88. 11:00 E **Walt Kelly's Pogo.** *Daniel P. Dern, David G. Hartwell.*
89. 11:00 N **Paul Park.** Reading: from his work. (30 min)
90. 11:00 W **Thomas A. Easton.** Reading: "To Hurt the One You Love." (30 min)
91. 11:00 Y **Rosemary Kirstein & John Morressy:** Kaffeeklatsch.

92. 11:00 BC Hal Clement & Ellen Datlow: Autograph.
93. 11:30 N Donald Kingsbury. Reading: a chapter from *Historical Crisis*. (30 min)
94. 11:30 W Jennifer K. Stevenson. Reading: from *Trash, Sex, Magic*. (30 min)
- 12:00 HG Registration, Information & Sales close.
95. 12:00 V **My Version of X.** Paul Di Filippo, Alexander Jablokov, Paul T. Riddell (M), Robert J. Sawyer, Felicity Savage. Sometimes the genesis of a novel is no more complicated than "it's my version of \_\_\_." (Two classic examples are Brian Aldiss's *Non-Stop*, his version of Heinlein's *Orphans of the Sky*, and *The Forever War*, Joe Haldeman's version of *Starship Troopers*.) Writers who've used this shortcut will share their experiences, and discuss the special challenges and advantages of this approach.
96. 12:00 A **Critical Theory: One or Many?** Lance Olsen (M), F. Brett Cox, Kathryn Cramer, Samuel R. Delany, Michael Kandel, Donald G. Keller. Some readers adopt a single critical approach to literature and then apply it to everything they read. But one can argue that Darko Suvin's Marxist analysis of "Do Androids Dream of Electric Sheep?" is just plain wrong—in fact, really stupid. This implies that different books are variously subject to analysis by different approaches or theories. Is it possible to learn a variety of approaches, and to use the right one with each new book? Or are we better off mastering a single approach, and risking the occasional misprision?
97. 12:00 E Cortney Skinner, Geary Gravel. New Directions in Painting from the Past.
98. 12:00 N Mark Rich. Reading: "Ashes of Penis Thrown to Sea" and other short, weird pieces. (30 min)
99. 12:00 W Connie Hirsch. Reading: "Wonderland Express" from *Fantastic Alice*. (30 min)
100. 12:00 Y Scott Edelman & Paul Park: Kaffeeklatsch.
101. 12:00 BC Algis Budrys: Autograph.
102. 12:30 N Elizabeth Willey. Reading: from her work. (30 min)
103. 12:30 W Jeff VanderMeer. Reading: from his novella "Dradin, In Love." (30 min)
104. 01:00 V **Landscape As Character.** Hal Clement, Greer Gilman, Rosemary Kirstein, Rebecca Ore, Kim Stanley Robinson, Sarah Smith (M). In certain fiction, the landscape plays such a prominent role that in effect it has the status of a major character. This is an element that cuts across genre, important in the western as well as in sf. How does this use of landscape differ among genres? What are the risks and advantages to giving the landscape such a prominent role, and what are the techniques of doing so successfully?
105. 01:00 A **Nanotechnology and Clarke's Law.** Catherine Asaro, Michael A. Burstein, Daniel P. Dern, Glenn Grant (M), Daniel Hatch. When Arthur C. Clarke wrote that "any sufficiently advanced technology is indistinguishable from magic," he anticipated by thirty or forty years the explosion of stories using nanotechnology. To what extent has nanotechnology become a catch-all explanation for devices that border on the magical? What techniques can be used to maintain a hard-sf feel in a story with such miraculous gizmos?
106. 01:00 E Eric M. Van. Chautauqua: Eric M. Van previews his Ph.D. thesis (due circa 2004). Learn which extant personality system actually bears some relationship to neurochemical reality (all its competitors being completely bogus—the psychiatric profession will not be pleased) and the real reason opinionated people talk loudly. (30 min)
107. 01:00 N Ellen Kushner. Reading: from her work. (30 min)
108. 01:00 W Steven J. Frank. Reading: from his forthcoming novel, *The Uncertainty Principle*. (30 min)
109. 01:00 Y Ellen Datlow & Joseph Mayhew: Kaffeeklatsch.
110. 01:30 E Faye Ringel. Chautauqua: Apparently the belief in vampires was current in New England between the period of arrival of immigrants and the period of the many theatrical productions of Stoker's novel.

Faye keeps digging up more examples of Lovecraftian backwoodsers who took vampires seriously. (30 min)

111. 01:30 N **John Morressy.** Reading: a chapter from his new novel, *The Apprentice and the Wizards*. (30 min)
112. 01:30 W **Lawrence Schimel.** Reading: "Take Back the Night": an all-night feminist bookstore, werewolf lesbian avengers, and a hot summer night. . . (30 min)
113. 02:00 V **Driven to Tears.** *F. Brett Cox, Paul Di Filippo, Lise Eisenberg (M), Ann Kennedy, Yves Meynard.* Most of us are moved literally to tears (or other intense emotional reaction) by the books we read. But by which parts of which books? Many a Tolkien devotee, for instance, will admit to crying at the end, but which page—which paragraph, even—is the one that gets you every time? It's different for everyone and potentially very revealing.
114. 02:00 A **Sympathy for the Doubtful.** *Samuel R. Delany, Andy Duncan, Ellen Kushner (M), Barry Malzberg, Jeff VanderMeer.* Sometimes our protagonists have potentially dislikable personality traits, e.g., Bron in *Trouble on Triton*, Severian in *The Book of the New Sun*. How do you create the necessary reader sympathy for (or identification with) a character whom we might not even want as a friend?
115. 02:00 N **Algis Budrys.** Reading: from his work.
116. 02:00 W **Barry B. Longyear.** Reading: the opening of his forthcoming novel, *The Last Enemy*. (30 min)
117. 02:00 E **Shariann Lewitt.** How I Wrote *Memento Mori*. (30 min)
118. 02:00 Y **Paul T. Riddell & Warren Lapine:** Kaffeeklatsch.
119. 02:30 E **Elizabeth Hand.** How I Wrote *Glimmering*. (30 min)
120. 03:00 V **Explicit and Implicit.** *Teresa Nielsen Hayden (M), Catherine Asaro, Steven J. Frank, John Morressy, Paul Park, Paul T. Riddell.* Writing is what you don't say as much as what you say. Are there rules of thumb for what one ought to leave out, and what one must include? (You'd have a fat chance of winning the best-novel Hugo if you left out the protagonist's name, but the Nebula—no problem.)
121. 03:00 A **Mystery Fiction for SF Readers.** *Alexander Jablokov, Barry Malzberg, Felicity Savage, David Alexander Smith (M), Sarah Smith.* Certain elements which occur often in mystery fiction have an intrinsic appeal to readers of speculative fiction. Examples include the use of cultures foreign to the reader and/or protagonist (e.g., the novels of Tony Hillerman), and the use of conceptual breakthrough structures, in which layers of corruption or deceit are peeled away, each bringing with it a complete re-ordering of reality (e.g., Dashiell Hammett's *Red Harvest*). Using these insights, can we identify which mystery writers will be most enjoyed by sf readers?
122. 03:00 E **Science and Science Fiction.** *Kim Stanley Robinson.*
123. 03:00 N **Delia Sherman.** Reading: from her novel in progress, *The Freedom Maze*. (30 min)
- 04:00 V **Readercon Critique.** *Readercon Staff.* Come tell us what things about this year's Readercon were stellar, even galactic, and what things earned your undiluted floccinaucinihilipilification. Opinions and comments between these two extremes are also welcome.
- 04:00 BC Bookshop closes.

## program participants

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 workshoping. 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.

There are no pictures this year due to time pressure in producing the whole Guide.

### About SF Awards

One of our assumptions is that some of the people using these pages are at least somewhat unfamiliar with the sf field and its 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.

**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 Best New Writer is voted along with the Hugo. Writers are eligible for the first two years after they are published.

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

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

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

**The James Tiptree Jr. Memorial Award** for the work of fiction which best explores or expands gender roles in sf or fantasy, is awarded annually by a 5-member jury selected by Pat Murphy and Karen Joy Fowler. Various conventions (notably Wiscon, but including Readercon) have hosted the ceremony.

**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 result of reader's polls (the latter polling readers 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 Solaris Award** is the award given to the winner of the Solaris magazine writing contest, and is the oldest such literary award in Canadian SF.

**The Boréal Awards** are awarded at the Boréal convention.

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

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

**The Grand Prix de l'Imaginaire** is a juried award recognizing excellence in science fiction in French.

**The Lambda Literary Award** is presented by the Lambda Book Report to the best sf/fantasy novel of interest to the gay, lesbian, and bisexual community.

**The Mythopoeic Awards** are chosen each year by committees composed of volunteer Mythopoeic Society members, and presented at the annual Mythcon. The Society is a non-profit organization devoted to the study, discussion and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis and Charles Williams, known as the "Inklings".

**The Edward E. Smith Memorial Award for Imaginative Fiction** (commonly referred to as the Skylark) is awarded at the annual Boskone convention by the New England Science Fiction Association (NESFA) to someone who has contributed significantly to science fiction. The award is voted on by the NESFA membership.



**Eleanor Arnason** has published five science fiction or fantasy novels: *The Sword Smith* (Condor Books, 1978), *To the Resurrection Station* (Avon Books, 1986), *Daughter of the Bear King* (Avon Books, 1987), *A Woman of the Iron People* (William Morrow, 1991), and *Ring of Swords* (Tor Books, 1993). *A Woman of the Iron People* won the James Tiptree Jr. and Mythopoeic Society Awards. *Ring of Swords* won a Minnesota Book Award. Her short fiction has appeared in *New Worlds*, *Orbit*, *Amazing*, *Asimov's*, *Tales of the Unanticipated* and several anthologies. "The Warlord of Saturn's Moons" is currently available in *Women of Wonder The Classic Years* (Harcourt Brace & Co., 1995) and *The Norton Book of Science Fiction* (W.W. Norton & Co., 1993). "The Garden," in Arnason's opinion her best short story, is forthcoming in *Synergy 5* (or maybe *Synergy 6*) from White Wolf. "The Gauze Banner," another ripping tale, will appear in the second *Amazing* anthology from Tor, if that book is ever published.

Her day job is Financial Manager for the Ramsey County Historical Society in St. Paul, MN. She belongs to two SF writing groups, both nameless but neither horrible. Her hobbies (aside from writing) are working for Local #13 of the National Writers Union and the Diversacon SF convention.

There is no current photograph of Ms. Arnason, and there won't be one till she loses 20 pounds.

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

**Richard Bowes** lives in Manhattan and works for the New York University Libraries. He has designed board games and is the author of *Warchild* (1986), *Feral Cell* (1987) and *Goblin Market* (1988, a sequel to *Warchild*) all from Warner/Questar. His short fiction has appeared in *Bending the Landscape-Fantasy*, *Full Spectrum V*, *Year's Best Fantasy And Horror*, *Best From Fantasy and Science Fiction* and in *Tomorrow* and *The Magazine of Fantasy and Science Fiction* itself. Many of these stories concern the character Kevin Grierson and are chapters in his novel *Mimions of the Moon* which is forthcoming from Tor.

**Ellen Brody**, Program Chair and Co-Chair of Readercon 9, has directed, acted, produced, designed and everything else in theatre. Her favorite previous roles include: Viola in "Twelfth Night," Launcelot Gobbo in "The Merchant of Venice," Mrs. X in "The Stronger," Joan in "Saint Joan," and Ruth in "Blithe Spirit." At an audition, a director once handed her the first three pages of an Agatha Christie novel and said "read." She got the part.

**Algis Budrys** ("A. J.") is one of our Guests of Honor, a complete bibliography, and much, much more, appears in the Souvenir Book.

**Michael A. Burstein** has only published four stories to date, but has already received critical acclaim. His first story, "TeleAbsence" (Analog, 1995) won the Analytical Laboratory Award, the Science Fiction Chronicle Reader Award Poll, and the CSW Bug Eyed Critter Award. It was also a nominee for the 1996 Hugo Award. Burstein himself was nominated for the 1996 John W. Campbell Award for Best New Writer and has been nominated again for that award this year; those nominations led to his winning the Science Fiction Weekly Reader Appreciation Award for Best New Writer. His other published stories include "Sentimental Value" (Analog, 1995), "Broken Symmetry" (Analog, 1997) and "Heisenberg's Magazine" (Analog, 1997). (Since the shelf life of the short fiction magazines is so ephemeral, he has chosen to make his published works available on his web page, at <<http://world.std.com/~mab>>.) He is a graduate of the 1994 Clarion Science Fiction and Fantasy Writer's Workshop, which he attended with the assistance of the Donald A. Wollheim Memorial Scholarship, awarded to him by the Lunarians, a New York City based fan group. He is currently a member of Critical Mass, the Boston area science fiction and fantasy writing workshop. Upcoming stories include "Hunger" (365 Scary Stories), "The Cure" (Analog), "The Spider in the Hairdo" (Urban Nightmares, Baen Books, November 1997), and "Collapse" (Dimensions of Madness, Avesta Blues Publishing, February 1998). He lives in Brookline, Massachusetts, with his wife Nomi, who works as an editor.

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

His novels also include *Seas of Ermathe* (1976, Laser), *Star Rigger's Way* (1978, Dell/SFBC/ revised edition Tor 1994), *Panglor* (1980, Dell/ revised edition Tor

1996), *The Infinity Link* (1984, Bluejay/Tor), *The Rapture Effect* (1987, Tor), *Roger Zelazny's Alien Speedway: Cypsis* (1987, Bantam), *From a Changeling Star* (1989, Bantam Spectra/SFBC) and its sequel *Down the Stream of Stars* (1990, Bantam Spectra), and two additional novels set in the Star Rigger universe: *Dragons in the Stars* (1992, Tor) and its sequel *Dragon Rigger* (1993, Tor).

His short fiction has been published in the anthologies *Warriors of Blood and Dream* (Roger Zelazny, ed.), *Habitats* (Susan Schwartz, ed.), *Dragons of Darkness* (Orson Scott Card, ed.), *Future Love: A Science Fiction Triad* (Roger Elwood, ed.), as well as the magazines *Science Fiction Age*, *Science Fiction Times*, *Galileo*, *Fantasy and Science Fiction*, *Galaxy*, and *Fiction*.

In 1995, Jeffrey developed and hosted the educational TV series, *Science Fiction and Fantasy Writing* — a live, interactive broadcast into junior high school classrooms across the country. He lives in Arlington, Massachusetts with his wife and two daughters, and writes full-time. His interests include flying and scuba diving. More info, including advice to aspiring writers, is available on the web at <<http://www.starrigger.net>>.

**Bryan Cholfin** is a crank. You have been warned.

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

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

**John Clute** was Critic Guest of Honor at Readercon 4, and got a Pilgrim Award from the SFRA in 1994. He was Associate Editor of the Hugo-winning first edition (Doubleday, 1979) of the *Encyclopedia of Science Fiction*, general editor Peter Nicholls; the second edition (St Martin's, 1993), which he co-edited with Nicholls, won a British Science Fiction Special Award, a Locus Award, a Hugo, and the Eaton Grand Master Award. He was co-editor, with David Pringle and others, of five *Interzone* anthologies. Book reviews and other criticism have been assembled in *Strokes: Essays and Reviews 1966-1986* (Serconia, 1988), which got a Readercon Award (which is stuck to the mirror downstairs), and in *Look at the Evidence: Essays and Reviews* (Serconia, 1996) which has won a Locus Award and is shortlisted for a 1997 Hugo. He has published one novel, *The Disinheriting Party* (Allison and Busby, 1977). *Science Fiction: The Illustrated Encyclopedia* (Dorling Kindersley, 1995), actually a companion not an encyclopedia, won a Locus Award and a Hugo Award. With John Grant, he edited the *Encyclopedia of Fantasy* (St. Martin's, 1997). Born in Canada in 1940, he has lived in England since 1969 in the same flat.

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

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

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

**Shira Daemon**, who on a not-so-recent Blue Moon married Kenneth Houghton, is a reviewer for various publications including *Locus* magazine. She was recently one of the winners in the Writers of the Future Contest and has had various short stories published in *Tomorrow Magazine*, *Splatterpunk II*, *Xanadu III* and the upcoming *Strange Kaddish* (along with Neil Gaiman, Harlan Ellison, and others). She, Ken, and their two ferocious felines reside on Manhattan's Upper West Side.

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

**Ellen Datlow** has been fiction editor of *Omni* since 1981. She has earned a reputation for encouraging and developing writers such as William Gibson, Pat Cadigan, Dan Simmons, and K.W. Jeter and for publishing Clive Barker, Stephen King, William Burroughs, Ursula K. Le Guin, Jonathan Carroll, Joyce Carol Oates, Peter Straub, and Jack Cady in *Omni*.

She has edited *Blood is not Enough* (Berkley), *A Whisper of Blood* (Berkley), *Alien Sex* (Roc.), *Little Deaths* (Millenium/Dell Abyss), *Off Limits: Alien Sex Tales* (St. Martin's Press), *Twists of the Tale: An Anthology of Cat Horror* (Dell), *Lethal Kisses* (Orion-UK), four volumes of retold fairy tales with Terri Windling: *Snow White*, *Blood Red*, *Black Thorn*, *White Rose*, *Ruby Slippers*, *Golden Tears*, and *White Swan*, *Black Raven* (Avon) and the World Fantasy Award-winning series *The Year's Best Fantasy and Horror* (St. Martin's, with Terri Windling). She has also edited *Omni Best Science Fiction One through Three* (Omni Books) and *Omnivisions One and Two* (Omni Books). The British edition of *Little Deaths* won the 1995 World Fantasy Award for Best Anthology and Datlow has won the World Fantasy Award in the Special Award-professional category for her editing.

Datlow has taught at Clarion West, the Brockport Writer's Forum, and the Suncoast Writers Conference, and has given seminars on magazine publishing, science fiction, and horror.

**Samuel R. Delany** ("Chip") is the author of the novels *The Jewels of Apor* (1962, Ace; restored text '68 Ace, Bantam), *The Fall of the Towers* (1962-4 in three volumes, Ace; revised omnibus '70 Ace, Bantam), *Babel-17* (1966, Ace, Bantam; Nebula winner, Hugo finalist), *The Einstein Intersection* (1967, Ace, Bantam; Nebula winner, Hugo finalist), *Nova* (1968, Doubleday/Bantam; Hugo finalist; selected in *Science Fiction: The 100 Best Novels*), *The Tides of Lust* (sf/pornography, 1973, Lancer), *Hogg* (sf/pornography, unpublished), *Dhalgren* (1975, Bantam; Nebula finalist; 17th and later printings have definite text), *Triton* (1976, Bantam), *Stars in My Pockets Like Grains of Sand* (1984, Bantam/Bantam Spectra) and its sequel *The Splendor and Misery of Bodies, of Cities* (in progress for Bantam); and of the four volumes that comprise *Return to Neveryon: Tales of Neveryon* (stories, 1979, Bantam; includes novella "The Tale of Gorgik," 1979 Nebula finalist), *Neveryon, or the Tale of Signs and Cities* (novel, 1983, Bantam), *Flight From Neveryon* (the novels *The Tale of Fog and Granite* and *The Tale of Plagues and Carnivals*, and a novelette, 1985, Bantam), and *The Bridge of Lost Desire* (the novel *The Game of Time and Pain*, and two novellas, 1987, Arbor House/St.

Martin's; Grafton (U.K.) edition restores Delany's original title, *Return to Neveryon*). His story collection *Driftglass* (1971, Signet, Bantam) includes "The Star Pit" (1968 Hugo finalist, novella), "Aye, and Gomorrah" (1967 Nebula winner, Hugo finalist, short story), "Driftglass" (1967 Nebula finalist, short story), "We, In Some Strange Power's Employ, Move on a Rigorous Line" (1968, Nebula and Hugo finalist, novella; Tor double, 1990), and "Time Considered as a Helix of Semi-Precious Stones" (1969, Nebula and Hugo winner, novelette). The novellas "The Ballad of Beta-2" (1965; Nebula finalist) and "Empire Star" (1965) have appeared together from Ace, Gregg Press, and Bantam. Other short fiction has appeared in his collection *Distant Stars* (1981, Bantam), and in *FS&SF*, *The New American Review*, and *The Mississippi Review*. His autobiography *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957-1965* (1988, Arbor House; 1990 Paladin (UK) edition greatly expanded) won a Hugo Award for Best Non-Fiction. He is the author of the memoir *The Heavenly Breakfast: An Essay on the Winter of Love* (1979, Bantam), the collections of sf criticism *The Jewel-Hinged Jaw* (1977, Dragon/Berkley Windhover), *Starboard Wine* (1984, Dragon), and *The Straits of Messina* (essays on his own work, 1989, Serconia; Readercon finalist), and the book-length critical essays *The American Shore: Meditations on a tale of science fiction by Thomas M. Disch* & 'Angouleme' (1978, Dragon, hc) and *Wagner/Araud: A Play of 19th and 20th Century Critical Fictions* (1988, Ansatz; Readercon finalist). He was Guest of Honor at Readercon 2. He lives in New York City and in Amherst, Massachusetts, where he is a professor of comparative literature at the University of Massachusetts.

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

**Paul Di Filippo's** newest book, *Ciphers*, will be followed in the fall by *Fractal Paisleys*. His earlier books are *The Steampunk Trilogy* and *Ribofunk*.

**Anita Dobbs** studied theater at Yale in the 70's and acted with several pre-successful troupes in Boston and Leningrad in the late 80's and early 90's. She read Theodore Sturgeon's "Slow Sculpture" at Readercon 2 and Cordwainer Smith's "Mark EIP" at Readercon 7. She is concurrently studying film and digital media at UCSC, and the universe at large at MU (Mommy University). She lives in Santa Cruz, California with her five-year-old Superman (Eddy) and a menagerie featuring Spike the cat.

**Candas Jane Dorsey** has been a fulltime freelance writer and editor since 1980. She writes fiction, poetry and essays. She has had three books of poetry published by blawintmentpress in 1973, 1974 and 1976. *Leaving Marks* (1992, River Books). *Hardwired Angel* (1987, Pulp Press), written in collaboration with Nora Abercrombie, won the Pulp Press International Three-Day Novel Writing Contest in 1986. *Machine Sex and other stories* (1988, Porcepic Books; 1990, The Women's Press (London)) is a book of speculative fiction short stories. The first story in the book, "Sleeping in a Box", was the winner of the Canadian Science Fiction and Fantasy Award (Aurora) in 1989 for the Best Short-Form Work in English in 1988. *Dark Earth Dreams* is a short story anthology published as a book-with-audio-CD, with music by Roger Deegan. Her most recent novel is *Black Wine* (1997, Tor Books). Only 2 months after its publication, *Black Wine* won the 1997 Crawford Fantasy Award given by the International Association for the Fantastic in the Arts.

Her short fiction has appeared in a number of anthologies including *The Norton Anthology of Science Fiction* (LeGuin and Attebery, eds.), *Tesseract* (Merrill, ed.), *Tesseract* (Barbour and Godlieb, eds.), *Tesseract* (Skeet and Toolis, eds.), *Tesseract* (Runte and Meynard, eds.) and *Tesseract* (Sawyer and Clink, eds.), *Northern Stars* (Hartwell and Grant, eds.), *HACKERS!* (Dozois and Dann, eds.), *Cybersex* (Glyn-Jones, ed.), *The Penguin Book of Modern Fantasy by Women* (Glyn-Jones and Williams, ed.). Other work has been translated into French, Ukrainian, Russian, ASL. She co-edited, with Gerry Truscott, the third anthology of Canadian speculative fiction writing, *Tesseract*, and edited a special Worldcon SF issue of *Prairie Fire* in August 1994. She teaches writing workshops and classes. Currently she is working on a new novel, *A Paradigm of Earth*, and a book of non-fiction essays, *Pornographic Culture: some thoughts about sex, gender, art and the politics of repression*. She is a founding member and past-president of SFCanada (Speculative Writers Association of Canada/Association canadien des ecrivains speculatifs) and a founding member of SFWorkshop Canada Ink; also vice-president 1992-93, president 1993-94, past-president 1994-95 of the Writers Guild of Alberta;

member of the Periodical Writers Association of Canada, ACTRA and The Writers Union of Canada. Publisher/Editor, Tesseract Books and River Books (imprints of The Books Collective), Edmonton. She has travelled widely to give readings, presentations, teach, including Canada-Soviet Media Interchange delegate in 1988. City of Edmonton Arts Achievement Award 1987.

Candace lives in Edmonton in a housing co-operative (not the same as a commune) and has a life partner with whom she timeshares a dog, a roommate with whom she timeshares 2 cats, a tiny garden, a publishing company, a freelance writing company, and (necessarily, given the above) a sense of humour.

"I think [Andy] Duncan could turn out to be a major talent in the making," writes Gardner Dozois in his latest *Year's Best Science Fiction* anthology. **Andy Duncan** is the author of the stories "Liza and the Crazy Water Man" in *Starlight 1* (Nielsen Hayden, ed.; 1996, Tor), "Beluthahatchie" in *Asimov's* (March 1997), and will have two stories "Saved" and "The Map to the Homes of the Stars," both in *Dying for It* (Dozois, ed.; forthcoming in October 1997 from HarperPrism). "Liza" made the *Locus* and *Tangent* recommended reading lists for 1996 and will be on the 1997 preliminary Nebula Awards ballot, in the Novelette category; "Beluthahatchie" has begun to gather Nebula recommendations as well. Duncan, a 1994 Clarion West graduate, will attend the Sycamore Hill/Franklinia Writers' Conference in August 1997. He is an assistant fiction editor at the *Black Warrior Review* and a contributor to *Tangent* and *The New York Review of Science Fiction*. He is at work on a novel about religion and duty in the Old West and a story about executions in the South. A native of the Carolinas, Duncan lives in Tuscaloosa, Ala., where he teaches freshman composition and undergraduate creative writing at the University of Alabama and is working on his M.F.A. in fiction.

**Thomas A. Easton** is the author of the "organic future" series, which includes the novels *Sparrowhawk* (1990), *Greenhouse* (1991), *Woodman* (1992), *Tower of the Gods* (1993) and *Seeds of Destiny* (1994), all from Ace Books, and stories in *Analog*, *F&SF*, *Aboriginal*, and other magazines (including the first story in the series, in 1976, in *Road Test*). The series has been optioned for film by producer Larry Wilson and 20th Century Fox.

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

**Scott Edelman** is the editor of *Science Fiction Age*, the science fiction field's newest professional magazine, which has just completed its fifth year of publication. He has also edited *Sci-Fi Entertainment*, the official magazine of the Sci-Fi Channel, for the past year. He is a current Hugo Award Finalist for Best Editor. His first novel, *The Gift* (1990, Space and Time), was a finalist for a Lambda Award as Best Gay SF/Fantasy Novel. His short fiction has appeared in the chapbook *Suicide Art* (1993, Necronomicon)—its quasi-title story "The Suicide Artist" appeared in *Best New Horror 4* (Jones and Campbell, eds.)—and in *Tales of the Wandering Jew* (Stableford, ed.), *MetaHorror* (Etchison, ed.), and *Quick Chills II*, as well as *Twilight Zone*, *Science Fiction Review*, *Pulphouse*, *Nexus*, *Fantasy Book*, *Infinity Cubed*, *Ice River*, *New Pathways*, *PulpSmith*, *Eldritch Tales*, *Weirdbook* and others. "A Plague on Both Your Houses," his five act play that mixes zombies and Shakespeare, will be reprinted in *Best New Horror 8*, due out this October. His poetry has appeared in *Asimov's*, *Amazing*, *Dreams and Nightmares* and elsewhere. His writing for television includes Saturday morning cartoon work for Hanna-Barbera and treatments for the syndicated tv show *Tales From The Darkside*.

He began his publishing career as an assistant editor for Marvel Comics in the early seventies, where he edited the Marvel-produced fan magazine FOOO (Friends of 'Ol Marvel), and wrote trade paperbacks such as *The Captain Midnight Action Book of Sports, Health and Nutrition* and *The Mighty Marvel Fun Book* numbers four and five. In 1976, he became a freelance

script writer for both Marvel and DC, writing issues of *Captain Marvel*, *Master of Kung Fu*, *Omega the Unknown*, *Time Warp*, *House of Mystery*, *Weird War Tales*, *Welcome Back, Kotter*, and others. He later wrote about these experiences for a series on Ethics in *The Comics Journal*. Repenting of his ways, he attended Clarion in 1979; from 1983 through 1986, he published and edited five issues of *Last Wars*. He lives in Damascus, Maryland, with his wife, romance editor Irene Vartanoff, and his son, Trevor Vartanoff.

**Lise Eisenberg** interviewed Gene Wolfe when he was Guest of Honour at the 1985 Worldcon in Melbourne, Australia. Shortly thereafter, she interviewed Gene Wolfe at Readercon 1 (where he was Guest of Honor). Fearing typesetting, she has since gone on to review sf for *Publishers Weekly* and evaluate submissions for sf publishers, the Science Fiction Book Club, and one of those magazines whose name begins with an A (she forgets which).

Now in her third decade in fandom, her fanac consists mostly of flying to far-off cities to tell people how much she liked their fanzines (beats writing locs), and throwing Friday night parties at regional conventions and the Worldcon (where Friday falls on Wednesday, typically). She'll resume hosting New York Fanoclasts meetings any, um, year now. Ask her about that Platonic Ideal science fiction convention she's creating.

In another life, she works for the government and is paid for talking to computers and surfing the Internet (Your Tax Dollars at Work).

**Steven J. Frank** is the author of *The Uncertainty Principle*, winner of the 1996 Pocket Rocket Prize for Best Novel. Steven J. Frank lives outside of Boston.

**Esther M. Friesner** has published twenty-seven novels so far. Most recent titles include *The Palms of Herod* and *The Sword of Mary* from White Wolf and *Child of the Eagle* from Baen Books.

Her short fiction and poetry have appeared in *Asimov's*, *Fantasy and Science Fiction*, *Aboriginal SF*, *Pulphouse* (*The Hardback Magazine*), *Amazing*, and *Fantasy Book*, as well as in numerous anthologies. Her story, "Love's Eldritch Ichor," was featured in the 1990 World Fantasy Convention book.

Her first stint as an anthology editor was *Alien Pregnant by Elvis*, a collection of truly gonzo original tabloid SF for DAW Books. Wisely, she undertook this project with the able collaboration of Martin H. Greenberg. Not having learned their lesson, they have also co-edited *Chicks in Chainmail*, an anthology of Amazon comedy for Baen Books, *Blood Muse*, an anthology of vampire stories for Donald I. Fine, Inc., and are currently working on *Did You Say "Chicks"?*, the long-awaited sequel to *Chicks in Chainmail*.

*Ask Auntie Esther* was her regular column of etiquette advice to the SForn in *Pulphouse Magazine*. Being paid for telling other people how to run their lives sounds like a pretty good deal to her.

Ms. Friesner won the Nebula Award for Best Short Story of 1995 for her work, "Death and the Librarian," and the Nebula for Best Short Story of 1996 for "A Birthday." ("A Birthday" was also a 1996 Hugo Award finalist.) Her novelette, "Jesus at the Bat" was on the final Nebula ballot in the same year that "Death and the Librarian" won the award. In addition, she has won the Romantic Times award for Best New Fantasy Writer in 1986 and the Skylark Award in 1994. Her short story, "All Vows," took second place in the *Asimov's SF Magazine Readers' Poll* for 1993 and was a finalist for the Nebula in 1994. Her *Star Trek: Deep Space Nine* novel, *Warchild* made the *USA Today* Bestseller List.

Her other novels are *Mustapha and his Wise Dog* (1985, Avon), *Harlot's Ruse* (1986, Questar), *Spells of Mortal Weaving* (1986, Avon), *The Silver Mountain* (1986, Questar), *New York By Knight* (1986, NAL), *The Witchwood Cradle* (1987, Avon), *Elf Defense* (1988, NAL), *Here Be Demons* (1988, Ace), *Druid's Blood* (1988, NAL), *Demon Blues* (1989, Ace), *Sphinxes Wild* (1989, NAL), *The Water King's Laughter* (1989, Avon), *Hooray For Hollywood* (1990, Ace), *Gnome Man's Land* (1991, Ace), *Harpy High* (1992, Ace), *Unicorn U.* (1992, Ace), *Yesterday we saw Mermaids* (1992, Tor), *Split Heirs* (with Lawrence Watt-Evans, 1993, Tor), *Majyk By Accident* (1993, Ace), *Wishing Season* (1983, Atheneum; revised edition 1996, Baen), *Majyk by Hook or Crook* (1994, Ace), *The Sherwood Game* (1995, Baen), *To Storm Heaven* (Star Trek:TNG, November 1997, Pocket), and *Playing with Fire* (forthcoming from White Wolf).

Her other short fiction has appeared in *Elsewhere III* (Windling and Arnold, eds.), *Afterwar* (Morris, ed.), *Magic in Ithkar 4* (Norton and Adams, eds.), *Arabesques 1 and 2* (Swartz, ed.), *Werewolves*, *Carmen Miranda's Ghost is Haunting Space Station Three* (Sakers, ed.), *Monochrome: The Readercon Anthology* (Cholfin, ed.), *Tales of the Witch World 3* (Norton, ed.), *Smart Dragons*, *Foolish Elves* (Foster and Greenberg, eds.), *Cituluu 2000* (Turner, ed.), *Newer York* (Watt-Evans, ed.), *Vampires* (Ryan, ed.), *The Ultimate Frankenstein* (Preiss, ed.), *The Crafters 1 and 2* (Stasheff and Fawcett, eds.), *Dragonfantastic* (Greenberg and Greenberg, eds.), *Alternate Kennedys* (Resnick, ed.), *What Might Have Been Vol. 4: Alternate Americas* (Benford and Greenberg, eds.), *Whatdunnit*, *Xanadu* (Yolen, ed.), *Snow White*, *Blood Red* (Datlow and Windling, eds.), *Battlestation* (Drake and Fawcett, eds.), *Blood of Ten Chiefs* vol. 5

(Pini, ed.), *Quest to Riverworld* (Farmer, ed.), *Alternate Warriors* (Resnick, ed.), *But You Can't Read Just One* (Foster, ed.), *Hotel Andromeda* (Chalker, ed.), *Weird Shakespeare* (Kerr, ed.), *Deals with the Devil* (Resnick, Greenberg and Estleman, eds.), *Dark Destiny 1 and 3* (Kramer, ed.), *Tales from the Great Turtle* (Anthony, ed.), *Orphans of the Night* (Sherman, ed.), *Excalibur* (Gilliam, Greenberg and Kramer, eds.), *The Splendour Falls* (Kelly, ed.), *The Book of Kings* (Gilliam and Greenberg, eds.), *Fantastic Alice* (Weis, ed.), *Tales from Jabba's Palace* (Anderson, ed.), *Return to Avalon* (Roberson, ed.), *Castle Fantastic* (DeChance, ed.), *Sisters in Fantasy 2* (Shwartz, ed.), *Don't Forget your Spacemut*, *Dear (Nye, ed.)*, *The Shimmering Door* (Kerr, ed.), *Otherwhere* (Gilman and DeCandido, eds.), *Return of the Dinosaurs* (Resnick and Greenberg, eds.), and *Black Swan, White Raven* (Datlow and Windling, eds.)

She lives in Connecticut with her husband, two children, two rambunctious cats, and a fluctuating population of hamsters.

**Craig Shaw Gardner** is the author of four trilogies for Ace Books: the fantasy spoof *The Exploits of Ebenezer*, comprising *A Malady of Magicks* (1986), *A Multitude of Monsters* (1986), and *A Night in the Netherbells* (1987); its sequel, *The Ballad of Wuntvor: A Difficulty With Dwarves* (1987), *An Excess of Enchantments* (1988), and *A Disagreement With Death* (1989); the sf spoof trilogy *The Cineverse Cycle: Slaves of the Volcano Gods* (1989), *Bride of the Slime Monster* (1990), and *Revenge of the Fluffy Bunnies* (1990); and an *Arabian Nights* trilogy: *The Other Sinbad* (1991), *A Bad Day For Ali Baba* (1992), and *The Last Arabian Night* (1993; 1992, Headline (UK) as *Scheherazade's Night Out*). The first three trilogies have been published as omnibuses from the SFBC. *Dragon Sleeping*, (1994, Ace) did indeed turn out to start a trilogy, and was followed by *Dragon Waking* (1995, Ace) and *Dragon Burning* (out in paperback later this year). Another trilogy, beginning with *The Changeling War*, is on the horizon.

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, Warrors and Weefolk* (Searles and Thomsen, eds.), *Shadows 8 and 9* (Grant, ed.), *Halloween Horrors, The First Year's Best Fantasy* (Windling and Datlow, ed.), *The Ultimate Werewolf, Freak Show, In the Fog, and The Game's Afoot*. Among his proudest accomplishments are wearing a gorilla suit in public and repeatedly hosting the Kirk Poland Memorial Bad Prose Competition with a straight face. He lives in Arlington, Massachusetts.

**Greer Gilman's** debut novel, *Moonwise* (1991, Roc), won the Crawford Award and was a finalist for the Tiptree and Mythopoeic Fantasy Awards; it earned her a spot as a John W. Campbell finalist for 1992. "Jack Daw's Pack" will appear in *Century*. She lives in Cambridge, Massachusetts, and travels in the 90's and other imagined countries.

**Glenn Grant's** short fiction has appeared in *Interzone* and *Northern Stars*. With David Hartwell he co-edited *Northern Stars*, (1994, Tor), the first hardcover anthology of Canadian science fiction. He and David are now at work on a second volume. Glenn's reviews and non-fiction have appeared in *Science Fiction Eye*, *The Montreal Gazette*, *NYRSF*, *BOING BOING*, *Singularity*, *Going Gaga*, and *Virus 2.3*. He edited three issues of *Edge Detector* magazine, and is still at work on a novel, *Remote Sensing*. He lives in Montreal, where he is an assistant to a numismatist.

**Geary Gravel** is the author of eleven science fiction and fantasy novels, the sf in two series published by Del Rey Books. *The Autumnworld Mosaic* comprises *The Alchemists* (1984; Philip K. Dick Award finalist), *The Pathfinders* (1988) and *The Changelings* (under construction), with at least two further books projected. *A Key For The Nonesuch* (1990) and *Return Of The Breakneck Boys* (1991) comprise books I and II of *The Fading Worlds*. His lone piece of short fiction appears in *Tales of the Witchworld* (Norton, ed.).

Gravel's most recent work has been in novelizations: *Hook* (1991, Fawcett); three *Batman: The Animated Series* adaptations from Bantam: *Shadows of the Past* (1993), *Dual to the Death* (1994), and *The Dragon and the Bat* (1994), as well as *Mask of the Phantasm* (1994, Bantam), based on *Batman: The Animated Movie*, and three books for Del Rey suggested by the computer role-playing game *Might & Magic*, including *The Dreamwright* (1995), *The Shadowsmith* (1996).

Gravel lives in western Massachusetts, where he plies his trade as a sign language interpreter. Claims that he has resumed work on each of his earlier series must be taken with a grain of salt, as his duplicitous nature has been amply demonstrated by his appalling record as nine-time winner of the Kirk Poland Memorial Bad Prose Competition. Gravel recently took a

break from his literary endeavors to celebrate the successful conclusion of a particularly noteworthy collaboration, when he and his co-parents welcomed their son Gabriel into the world on May 2nd of this year.

**Leigh Grossman** is the president of Swordsmith Productions, a full-service editorial, book development, and book production company that works on approximately 600 books per year for various publishers. He has reviewed books for *Absolute Magnitude*, *Horror magazine*, and *Wavelengths*. Previously, he was the Pre-Press Production supervisor at Avon books, an editor at Byron Preiss Visual Publications/Multimedia, and a college-level history and writing instructor. He lives in northeast Connecticut with his wife, Lesley McBain, and the world's five surliest cats.

**Elizabeth Hand's** most recent novel is the fin-de-siecle dystopia *Glimmering* (1997, HarperPrism). Her other novels are: *Winterlong*, *Estival Tide*, *Icarus Descending* (Bantam 1990, 1992, 1993) all finalists for the Phillip K. Dick Award; and *Waking the Moon* (1995, HarperPrism) winner of the 1996 James Tiptree, Jr. and Mythopoeic Society Awards. Her novella "Last Summer at Mars Hill" won the 1995 World Fantasy and Nebula Awards. Her short fiction, articles, and criticism have appeared in numerous magazines and anthologies. With Paul Witcover, she created the DC Comic's postpunk/postfeminist series *Anima*. More recently she wrote the novelizations for Terry Gilliam's *12 Monkeys* and the pilot episode of Chris Carter's *Millennium* TV series. At present she is completing the novel formerly known as *The Dead Bell*. She lives on the coast of Maine with her two children.

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

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

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

He was a consulting editor at NAL (1971-3) and at Berkley (73-8) and director of SF at Timescape (78-83) and Arbor House/Morrow (1984-91). In the meantime, he has consulted for Gregg Press (75-86), Waldenbooks Otherworlds Club (83-4), Tor (1984-present), and the BOMC (1989), edited *Cosmos* magazine (1977-8), and been an administrative consultant for the Turner Tomorrow Awards (1990-91). He was editor and publisher of *The Little Magazine* (1965-88; literary), co-publisher, with Paul Williams, of *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 eight-time Hugo nominee as best semiprozine (1989-93) and two time Readercon Small Press Award Winner (1989, 91); he is the magazine's reviews and features editor.

His book reviews and articles have appeared in *Crawdaddy* (1968-74) and *Locus* (1971-3), *Publishers Weekly*, *Top of the News*, and *The New York Times Book Review*, and in *Best Library Essays, Editors on Editing*, and other books. He is the author of *Age of Wonders: Exploring the World of Science Fiction* (1984, Walker/McGraw-Hill, Rev. Ed. 1996, Tor). He was been a founder and administrator of a number of sf institutions: the World Fantasy Convention and Award since 1975 (board chairman since 1978); the Philip K. Dick Award since 1982, Sercon since 1987. He was a judge of the first Readercon Small Press Awards. He earned his Ph.D. (in comparative medieval literature) from Columbia; he has taught sf and contempo-

rary literature and writing at the Stevens Institute of Technology (1973-6), and at Clarion (1984, 86, 90), and has been a Visiting Professor at Harvard Summer School (1987-93). He lives in Pleasantville, New York.

**Daniel Hatch** is the author of many hard-sf stories that have appeared in *Analog*, *Absolute Magnitude*, and elsewhere. His novella "In Forests Afloat Upon the Sea," (*Analog*, 1995), found a place on the Nebula preliminary ballot and Compuserve's Homer Awards ballot, missed the cut for the Hugo by coming in 8th on that ballot, and scored #2 in the *Analog* readers' poll, thereby making a clean sweep, losing every award for which it was mentioned.

He has just finished his part of a six-book series by a group of authors, a young adult space cadet story, "A Relic of War." Other work includes the Den of Thieves series in *Analog* and The Human Art series in *Analog* and *Absolute Magnitude*.

When not writing science fiction, he is a newspaper editor at the *Journal Inquirer* of Manchester, Conn. He lives outside Springfield, Mass., with his fiancée Faith Thompson, their dog Harry, and an assortment of sons, foster sons, and hangers on. His web page can be found at <<http://wormhole.map.com/~dhatch>>.

**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*, *Alien Pregnant by Elvis*, *Great American Ghost Stories*, *Datamation*, *Analog* and *Twilight Zone*. His nonfiction books include *Optics: Light For a New Age* (young adult, 1987, Scribner's), *Understanding Fiber Optics* (1993, Sams), *Vanishing Life: The Mystery of Mass Extinctions* (young adult, 1993, 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. He has co-authored *The Ages of Earth*, a pop-science book on the history of the Earth, which he hopes Macmillan will publish before the Millennium, and just finished *City of Light*, a book on the history of fiber optics, for Oxford University Press (spring 1998).

**Connie Hirsch** repeatedly denies that she spent years honing her craft well enough to become a professional writer in order to get out of being on the Readercon Committee. She programs Notes databases for Houghton Mifflin, supporting the sales reps who sell textbooks in school systems across America—fear for the youth of tomorrow! She takes perverse pride in living in the déclassé urban artist's colony of Somerville, which presses like a great yearning beast against the soft white underbelly of the People's Republic of Cambridge.

Her work has appeared in *Grails:Visitations of the Night* (1994), *Sinistre, an Anthology of Rituals* (1993), *100 Vicious Little Vampires* (1995), *Enchanted Forests* (1995, DAW), *Fantastic Alice* (1995, DAW), and most recently in *The Shimmering Door* (1996, HarperPrism).

Originally from the Caribbean, **Nalo Hopkinson** has lived in Toronto, Canada for the past 20 years. In 1994, her short story "Midnight Robber" was a winner in the Short Prose Competition for Developing Writers sponsored by the Writers' Union of Canada. She attended Clarion East in 1995. Editors Ellen Datlow and Terri Windling have bought two of her short stories for their anthologies of reinterpreted folk tales (*Black Swan*, *White Raven* and *Silver Birch, Blood Moon*). "Money Tree" will appear in *Tesseract's*, an anthology of Canadian sf. She has recently finished her first novel and is a judge for the 1997 Tiptree Awards (to be announced in 1998).

**Ken Houghton**, formerly a member of the NYRJSF and a reviewer for *Publishers Weekly*, spends much of his free time writing reviews and articles for reference books, the *Washington Post*, and *Internet Voyager*. He lives on New York's Upper Westside with his wife Shira Daemon.

**Alexander Jablovok** (pronounced Ya-) is the author of *Carve The Sky* (1991, Morrow/Avonova), *A Deeper Sea* (1992, Morrow/Avonova), *Nimbus* (1993, Morrow), and *River of Dust* (1996, Avon). He is also one of the authors of the collaborative novel *Future Boston* (1994, Tor). His stories have appeared in the Fifth, Seventh, Eighth and Ninth *Year's Best Science Fiction* (Dozois, ed.); and in *Asimov's*, *Amazing*, and *Aboriginal SF*. *The Breath of Suspension*, a collection of his short fiction, was published by Arkham House in 1994 and was a *New York Times* Notable Book of the Year. He lives in Cambridge, Massachusetts with his wife, Mary, and his son, Simon.

**Michael Kandel** recently returned from the Warsaw Festival of Fantasy and Science Fiction, where he met Tomasz Kolodziejczak, Marek Oramus, Rafal Ziemkiewicz, Marek Huberath, Andrzej Sapkowski, and others. He is

still in shock from the experience but slowly recovering. He has written *Panda Ray* (1996, St. Martin's).

**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 *The New York Review of Science Fiction*, of which he is a former staff member. In 1984 he formed, with Jerry Kaufman, Serconia Press, which has published four books of non-fiction, all by eventual Readercon Guests of Honor: two collections of Brian Aldiss pieces, one of Samuel R. Delany's, and John Clute's *Strokes*, winner of a 1989 Readercon Award. He co-edited, with Ellen Kushner and Delia Sherman, *The Horns of Elfland* (1997, Roc) and contributed a handful of entries to John Clute's *Encyclopedia of Fantasy*. He lives in Brooklyn, and works in the publishing industry as a freelancer.

**Ann Kennedy** began her adventures in publishing as co-editor of *The Sterling Web* in 1989. After six issues, Ann went solo and in 1991 began publishing *The Silver Web, A magazine of the Surreal*. The magazine quickly developed a reputation for publishing unusual and bizarre fiction—with many stories selected for various Year's Best anthologies, including a poem that won the Rhysling Award—and is well known for printing incredible art. All back issues (except the recent Music Issue) have sold out. Last year her company started Buzzcity Press First Editions, a new line of limited edition books. The first book in this series, *Dradin, In Love*, by Jeff VanderMeer was well-received by critics and fans alike. Look for the next book in the series, *The Divinity Student*, by Michael Cisco, next summer.

By day Ann is a software engineer, designing and implementing business applications for the mobile home and boat manufacturing industries. She has a son and a daughter, Jason and Erin. She lives in Tallahassee, Florida with her daughter, along with Toby, the world-famous small-headed cat and Pretty Ugly, the pretty ugly cat.

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

**Donald Kingsbury's** novels are *Courtship Rite* (1982, Timescape hc/pb; Hugo finalist) and, set earlier in the same history, *The Moon Goddess and the Son* (1985, Baen; expansion of Hugo finalist novella, which appears in *The Mammoth Book of Fantasy and SF* (Asimov, Waugh and Greenberg, eds.)); and two novels set in Larry Niven's Known Space, *The Survivor* in Man-Kzin Wars IV (1991, Baen) and *The Heroic Myth of Lieutenant Nora Argemantine* in Man-Kzin Wars VI (1994, Baen). Stories have also appeared in *Northern Stars* (Hartwell and Grant, eds.) and *Far Futures* (Benford, ed.). His current novel project is an expansion of "Historical Crisis" (the story that appeared in *Far Futures*). His short fiction and science fact essays have appeared in *Analog* and *Astounding*. He lives in Montreal.

**Rosemary Kirstein** has a lot more time to write now that she's been laid off from her day job, but she's racing to finish writing *The Lost Steersman*, the third book in the series that began with *The Steerswoman* (1989, Del Rey; Compton Crook Award finalist) and *The Outsider's Secret* (1992, Del Rey), before her bank account runs out.

Her short fiction has appeared in *Asimov's* and *Aboriginal*. She used to play guitar professionally, and you can still find some of her original songs on old issues of *The Fast Folk Musical Magazine*. You'll probably catch her jamming at some party or other.

She's looking for work. She programs in Basic. Whattaya got?

**Ellen Kushner's** second novel *Thomas the Rhymer* (1990, Morrow/Tor) won the World Fantasy and Mythopoeic Awards; her first was *Swordspoint, A Melodrama of Manners* (1987, Unwin Hyman; Arbor House/Tor). "The Swordsman Whose Name Was Not Death," a story about the Swordspoint characters, appeared in the *Fifth Year's Best Fantasy and Horror* (Datlow and Windling, eds.). She is also the author of *St. Nicholas and the Valley Beyond*, conceived and illustrated by Richard Burhans (1994, Viking Studio), and co-editor of *The Horns of Elfland* (1997, Roc). 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.), *Life on the Border* (Windling, ed.), *The Women's Press Book of New Myth and Magic* (UK), *Immortal Unicorns* (Beagle, ed.), *The Armless Maiden* (Windling, ed.) *Bending the Landscape* (Griffith and Pagels, eds.) and is frequently reprinted in *The Year's Best Fantasy and Horror*. She wrote 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 Michigan Clarion in 1991 and 1994, and at New Hampshire's Odyssey 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 works as a public radio host and producer at WGBH-FM (89.7 FM). Since 1991 she has produced, scripted and hosted a number of national radio specials; one of these, "Festival of Liberation: the Passover Story in World Music," won the Ohio State Award. "The Door is Opened: A Jewish High Holidays Meditation," won the Gabriel Award. In April, 1996, she became the host/producer of "Sound & Spirit" on Public Radio International, heard on over 75 stations nationwide <<http://www.wgbh.org/pri/spirit>>.

**Lissanne Lake** has been a full-time professional illustrator since 1989, doing over 60 book covers, as well as several hundred paintings for magazines and gaming products. Among these are the works of such notable authors as Lafferty, Disch, Tolkien and Lovecraft. Upcoming book covers (summer 1997) are for *Eating Memory* by Patricia Anthony and *Nightmare's Disciple* by Joseph Pulver, Sr.

From an early age, Lissanne has been, and still is a prolific reader of science fiction, contradicting the theory SF artists never read books. She lives in New Jersey with Alan Reid and one cat, Sebastian.

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

**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* (Nickas Publications, 1988), a guide to the writings of John Myers Myers. He reviews books and writes a column on sf for *Voice of Youth Advocate*, a magazine for librarians working with teenagers. He is information scientist at the National Center for Post-Traumatic Stress Disorder, where he produces the PILOTS database indexing the world's PTSD literature. He lives in Vermont with his wife Sheryl and daughter Elizabeth, and a purebred Vermont barn cat, Mostly G. Underfoot.

**Jonathan Lethem's** first novel, *Gun, with Occasional Music* (1994, Harcourt Brace) won the Locus Award for Best First Novel, and the Crawford Award for 1995, was a finalist for the Nebula Award, and is being translated into German, French, Japanese, Polish, Russian, and Italian. *Amnesia Moon* (1995, Harcourt Brace) will also be published in France, Poland, Russia, and Italy. He's published over fifty short stories in a wide variety of periodicals and anthologies: *Interzone*, *Exquisite Corpse*, *Asimov's SF*, *Crank*, *Century*, and others. *The Wall of the Sky, the Wall of the Eye* is a collection of seven long stories. His most recent works are *As She Climbed Across the Table* (1997, Doubleday) and stories in the *Fourteenth Year's Best SF* (Dozois, ed.), *Unusual Suspects*, and *Letbal Kisses* (Datlow, ed.). A forthcoming story, written in collaboration with Angus McDonald, will be published in *F&SF*, and his next novel, *Girl in Landscape* will be published by Doubleday in March of 1998.

**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/thriller, 1987, Avon), *Angel at Apogee* (1987, Ace), *Cyberstealth* (1989, Ace), and its sequel *Dancing Vac* (1990, Ace), *Blind Justice* (1991, Ace), *Cybernetic Jungle* (1992, Ace), and *Songs of Chaos* (1993, Ace). *Memento Mori* was published by Tor in 1995, and *Interface Masque* was scheduled to appear from Tor in early 1997. With Susan Schwartz she wrote *Whitewing* (published as by Gordon Kendall, 1985, Tor.) Her short fiction has appeared in *Perpetual Light*, (Ryan, ed.), *Habitats* (Schwartz, ed.), *Magie 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.

In 1977, at the age of 35, **Barry B. Longyear** decided that, although he enjoyed being a printer, he hated customers. He then sold his printing company and went into writing full time, somewhat neglecting two areas: figuring out what to write, and figuring out how to write. He calls this the kamikaze school of career selection. Through an admittedly fortunate series

of circumstances, he learned what he needed to learn and made his first sale, the short story "The Tryouts," to *Asimov's* the next year. In his first year of publication he sold his first three books, *Manifest Destiny Cirrus World*, and *City of Baraboo*, (all 1980, Berkley/Putnam) and a year later became the first writer to be awarded the Nebula Award (for the novella "Enemy Mine"), Hugo Award (also for "Enemy Mine"), and John W. Campbell Award for best new writer in the same year. His novelettes "Homecoming" and "Savage Planet" were nominated for the Hugo in 1979 and 1980. He received a Distinguished Achievement Award from the University of Maine at Farmington in 1981.

His other novels are *Elephant Song* (1981, Berkley/Putnam), *Enemy Mine* (movie tie-in co-authored with David Gerrold, 1985, Ace/Charter), *The God Box* (1989, NAL), *The Homecoming* (1989, Walker), *Infinity Hold* (1989, Warner), *It Came From Schenectady* (1984, Bluejay Books), *Kill All the Lawyers* (1996-97, *Absolute Magnitude*), *Naked Came the Robot* (1988, Warner), *Saint Mary Blue* (1988, SteelDragon), *Science Fiction Writer's Workshop-1, An Introduction To Fiction Mechanics* (1980, Owlswick Press), *The Change* (tv tie-in, Alien Nation series, 1994, Pocket), *Slag Like Me* (tv tie-in, Alien Nation series, 1994, Pocket), *The Tomorrow Testament* (1983, Berkley/Putnam), and *Sea of Glass* (1987, St. Martin's).

His writings have also been published in *Omni*, *Asimov's*, *Amazing*, *Analog*, *ASFA*, *AHMM*, *Return to the Twilight Zone*, (some under the names Mark Ringdahl, Frederick Longbeard, Shaw Vinest, and Tol E. Rant) and in the nonfiction book *Teaching Science Fiction: Education For Tomorrow*, (Williamson, ed.)

White Wolf will be releasing a greatly expanded version of "Enemy Mine, The Author's Cut," along with selections from the Drac bible, The Talman, a Drac Berlitz for travelers, and two essays: "On Alien Languages," in which he relates how not to make one up, and "Run Drac Run," the never before told tale of the writings of the Enemy series, including the making of the motion picture, *Enemy Mine*. Under the tentative title: *The Enemy Mine Omnibus*, all three works, *Enemy Mine/The Enemy Papers*, *The Tomorrow Testament*, and *The Last Enemy* will be released in a single volume sometime in 1998. *Yesterday's Tomorrow: Recovery Meditations For Hard Cases* is scheduled for Fall 1997 from Hazelden.

In the works now are a number of things, including *Alien Runes* (an oracle for the now universe) and a collection of his stories from the hard edge titled *Dark Corners*.

Barry is a member of the Authors Guild & Authors League, and of Science Fiction and Fantasy Writers of America. He resides in New Sharon, Maine with his lovely wife Jean and a used dog. His hobbies include wood carving, computer games, sailing, and especially downhill skiing, for which he will immediately drop whatever else it is that he is doing.

**Gregory Maguire** is the author of *Wicked: The Life and Times of the Wicked Witch of the West* (1995, HarperCollins; Harper Perennial). His children's books include *The Lightning Time* (1978, Farrar, Straus & Giroux); *The Daughter of the Moon* (1980, Farrar, Straus & Giroux), *Lights on the Lake* (1981, Farrar, Straus & Giroux), *The Dream Stealer* (1983, Harper & Row; Golden Pear Press); *Missing Sisters* (1994, McElderry/Simon & Schuster, Hyperion); *Seven Spiders Spinning* (1994, Clarion; Harper Trophy); *The Good Liar* (1995, O'Brien Press, Dublin); *Oasis* (1996, Clarion; Hyperion). His forthcoming novels include *Six Haunted Hairdos* (1997, Clarion; Harper Trophy). Short fiction has appeared in *Am I Blue? Coming out of the Silence* (1994, HarperCollins); forthcoming short fiction includes "Beyond the Fringe" in *A Glory of Unicorns* (Scholastic) and "Athlete" in *Trapped* (Simon and Schuster).

Gregory Maguire is at work on several additional volumes of the Hamlet Chronicles (*Five Alien Elves* and *Four Stupid Cupids* among them). He lives in Concord, Massachusetts.

**Barry N. Malzberg** was Guest of Honor for Readercon 4. He 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), *In My Parents' Bedroom* (1970, Olympia Press; literary), *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/Catroll & Graf), *which won the John W. Campbell Award*, *The Masochist* (1972, Tower; erotic literary), *Revelations* (1972, Warner/Avon), *In The Enclosure* (1973, Avon), *Heroin'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, Pyra-

mid/Gregg Press/Carroll & Graf; selected by David Pringle for Science Fiction: The 100 Best Novels), *The Gamesman* (1975, Pocket), *The Running Of Beasts* (with Bill Pronzini; 1976, Putnam's/Black Lizard; suspense), *Scop* (1976, Pyramid), *Acts of Mercy* (with Bill Pronzini; 1977, Putnam's/Leisure; suspense), *The Last Transaction* (1977, Pinnacle), *Chorale* (1978, Doubleday), *Night Screams* (with Bill Pronzini, 1979, Playboy Press hc/pb; suspense), *Prose Bowl* (with Bill Pronzini, 1980, St. Martin's hc), *The Cross of Fire* (1982, Ace), and *The Remaking Of Sigmund Freud* (1985, Del Rey; Nebula and Philip K. Dick Award finalist).

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

His short story collections are *Final War and Other Fantasies* (as by K. M. O'Donnell, 1969, Ace Double), *In the Pocket And Other S-F Stories* (as by K. M. O'Donnell, 1971, Ace Double), *Out From Ganymede* (1974, Warner), *The Many Worlds Of Barry Malzberg* (1975, Popular), *The Best Of Barry N. Malzberg* (1976, Pocket), *Down Here In the Dream Quarter* (1976, Doubleday), *Malzberg at Large* (1979, Ace; reprints), and *The Man Who Loved the Midnight Lady* (1980, Doubleday). His stories have appeared in *Best SF: 1968, 1970, 1971 and 1975* (Harrison and Aldiss, eds.), *1972 World's Best SF* (Wollheim, ed.), *The Best Science Fiction of the Year #10* (Carr, ed.), *Best Detective Stories 1972* (ed. Hubin) and 1979 (Hoch, ed.), *The Year's Best Mystery and Suspense 1981 and 1992* (ed. Hoch) and the *Second Year's Best Fantasy* (Datlow and Windling, eds.).

His uncollected short fiction can be found in *Mars, We Love You* (Hipolito and McNelly, eds), *Every Crime in the Book* (Mystery Writers of America), *The Liberated Future* (Hoskins, ed.), *Final Stage* (Ferman and Malzberg, eds.), *The Graduated Robot*, *Journey to Another Star*, *Long Night of Waiting*, *The Missing World*, *Science Fiction Adventures from Way Out*, *Survival from Infinity*, and *Vampires, Werewolves and Other Monsters* (all Elwood, ed.), *Miniature Mysteries and 100 Great Science Fiction Short Short Stories* (both Asimov, Greenberg and Olander, eds.), *Tricks and Treats* (Gores and Pronzini, eds.), *101 Mystery Stories* (Pronzini and Greenberg, eds.), *Graven Images* (Ferman, ed.), *Laughing Space* (Asimov and Jeppson, eds.), *Shadows 2, 3 and 4*, and *Horror* (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.), *Shoggy B.E.M. Stories*, *Alternate Presidents and Alternate Kennedys* (all Resnick, ed.), *Tropical Chills* (Sullivan, ed.), *A Treasury of American Mystery Stories* (McSherry, Waugh and Greenberg, eds.), *Phantoms*, *Dragon Fantastic*, and *Horse Fantastic* (all Greenberg and Greenberg, eds.), *What Might Have Been? Vols. 1 and 2* (Benford and Greenberg, eds.), *Foundation's Friends and After the King* (Greenberg, ed.), *Dick Tracy: The Secret Files* (Collins and Greenberg, eds.), *Universe 1 and 2* (Silverberg and Haber, eds.), *Full Spectrum 3* (Aronica, Stout and Mitchell, eds.), *Machines that Kill* (Saberhagen, ed.), *Stalkers* (Gorman and Greenberg, eds.), *MetaHorror* (Etchison, ed.), and a number of other anthologies in the last two years; and in *Fantastic Stories*, *F&SF*, *Amazing*, *Mike Shayne's Mystery Magazine*, *Eternity*, *Alfred Hitchcock's Mystery Magazine*, *Asimov's*, *Skulduggery*, *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.

Katherine Ann Porter had Joe Mayhew decorate her casket like a pinata, "But don't paint it yellow," she said. "I've never looked good in yellow."

Joe Mayhew, FN, has sold short fiction to *Abberations*, *Aboriginal SF*, and *Tomorrow*. He reviews regularly for *Absolute Magnitude* and TV's *Fast Forward: Contemporary SF*, now and then for the *Washington Post Book World*. For the

third time, Joe is a Fan Artist Hugo nominee, however he also has sold cartoons to *Asimov's*, *Analog* and *Pirate Writings*.

As the Library of Congress' first Recommending Officer for SF, he was asked to define Science Fiction for the Federal Government.

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

Ed Meskys has been interested in SF from the old radio days of "2000+", "Dimension X" and "X minus One". He discovered print SF with Asimov's *Pebble in the Sky* in his HS library in December, 1950, and got into fandom as a result of reading Tony Boucher's *Rocket to the Morgue*. He attended his first meeting of the NY SF Circle in late 1955. He got into fanzine publishing in 1959 and started *Niekas* in June, 1962, and is still publishing it. He's been nominated for the fanzine Hugo 3 times (1966, 1967, & 1989) and received it in 1967. He was president of the Tolkien Society of America and edited *Tolkien Journal* for 5 years. He has been married to Sandy Parker for 8 years and has a 22 year old son, Stanley, from a first marriage. He has a Seeing Eye Dog, Judge, and a cat, Shadow Dancer. He has lived in rural New Hampshire for 31 years though he often enjoys traveling to cities.

Yves Meynard was born in 1964, in Québec City, and has lived most of his life in Longueuil. He has been active in Québec SF circles since 1986. In May 1994, he became literary editor for the magazine *Solaris*.

Since 1986, he has published over forty short stories in French and English, winning many awards for his short fiction, including several Boreal and Aurora awards, along with the *Grand Prix de la Science-Fiction et du Fantastique Québécois*, Québec's highest award in the field, in 1994. His work has appeared in, among others, *Solaris*, *imagine...*, *Yellow Submarine*, *tomorrow*, *Edge Detector*, *Prairie Fire* and the anthologies *Tesseracts*, *Northern Stars* and *Tesseracts 2*. His story "Tobacco Words" (*tomorrow* 19) has just been reprinted in *Year's Best SF 2*.

He started publishing books in 1995, and has seven under his belt to date: *La rose du désert*, a short-story collection (winner of the 1995 Boreal Award for best book); *Chanson pour une sirène*, a novella in collaboration with Elisabeth Vonarburg; *Le mage des fourmis*, a YA fantasy novel; a YA fantasy diptych, *Le vaisseau des tempêtes* and *Le Prince des Glaces*; the beginning of a YA fantasy series, *Le fils du Margrave*, and the novella *Un oeuf d'acier*. Forthcoming from Tor in 1998 is his first novel in English, a fantasy titled *The Book of Knights*.

He was co-editor, with Claude J. Pelletier, of *Sous des soleils étrangers* and of three books by Québec author Daniel Sernine, *Boulevard des Étoiles*, *À la recherche de M. Goodheim* and *Sur la scène des siècles*. With Robert Runté, he was co-anthologist of *Tesseracts*. He holds a Ph.D. in Computer Science from the Université de Montréal.

John Morressy is a man of eremitic tastes who lives with his wife Barbara, their cat, and their computers in New Hampshire. Despite a serious weight condition (see photo), he is an avid reader and the author of twenty-seven books in a variety of genres (see next paragraph). Most of his work has been in the fields of fantasy and science fiction. His short fiction has appeared in *F&SF*, *Amazing*, *Asimov's*, *Playboy*, *Esquire*, *Omni*, *Science Fiction Age*, *Twilight Zone*, *Marion Zimmer Bradley's*, and *Dragon*, and has been collected in the *Year's Best Fantasy and Horror* (Datlow and Windling, eds.), and other *Year's Best* anthologies. "Wizard Goes A-Courtin'" won the 1984 Balrog for short fantasy fiction. His story "Alaska" is soon to appear in *The Mammoth Book of Comic Fantasy*.

His books are *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), *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), *Grey mantle* (1981), and *Kingsbane* (1982), (all Playboy/Ace), *The Mansions of Space* (1983, Ace), *Other Stories* (stones, 1983, Northern New England Review Press), *The Time of the Annihilator* (Iron Angel prequel; 1985, Ace), the Kedrigern series: *A Voice For Princess* (1986), *The Questing of Kedrigern* (1987), *Kedrigern in Wanderland* (1988), *Kedrigern and the Charming Couple* (1990), *A Remembrance for Kedrigern* (1990), all Ace, and two Czech originals, *Kedrigern Doma A Na Cestach* (*Kedrigern at Home and on the Road*), and *Kedrigern A*

*Drak Comme Il Faut* (*Kedrigern and the Dragon Comme Il Faut*), both from Polaris in 1994, *Trocha Prave Bzneseneho Druhu* (*Some Work of Noble Note*, story collection, Czech original, Polaris, 1994), and *The Juggler* (1996, Holt). The sf novels that aren't mentioned as being parts of other series, except for *The Extraterritorial*, form their own loose series.

"Rimrunner's Home" will appear in the September issue of *F&SF*; other stories will appear in future issues. When he is not writing, Morcessy enjoys walking, reading, and brooding over the manifold misspellings of his name by people who should know better.

Patrick Nielsen Hayden is the editor of *Starlight*, an original SF and fantasy anthology series, the first volume of which was published by Tor in 1996. Stories from *Starlight 1* have been nominated for the Nebula, Sturgeon, and Hugo awards, and its editor was nominated for this year's Best Editor Hugo. With his wife Teresa Nielsen Hayden he co-edited the award-winning fanzine *Izzard*, and he was nominated for the Best Fan Writer Hugo in 1986 and 1987. For a living, he has edited literary criticism, book club mailings, and instruction manuals for punchcard systems. He and his wife live in New York City, where he is a senior editor for Tor Books and the manager of their SF and fantasy line.

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

Charles Oberndorf's first two books were near future, Orwellian sf: *Sheltered Lives* (1992, Bantam Spectra) and *Testing* (novella, 1993, Bantam Spectra), and his most recent novel was anthropological sf: *Foragers* (1996, Bantam Spectra). His first two stories appeared in the first two volumes of *Full Spectrum* (1988, Bantam Spectra; Doubleday Foundation). His most recent story, "Oracle" appeared in *Asimov's SF* (1996). He is currently working on a near future domestic novel for Avon Books tentatively titled *The Translation of Desire*.

He graduated from Clanton East in 1987, one week before his only son was born by his only wife. He is a member of two writers' groups, the Cajun Sushi Hamsters from Hell, an sf group, and the East Side Writers' Group, a mainstream group. He lives in Cleveland Heights and teaches seventh grade English and writes during the summer. His family also includes two cats, a dog, and a kitchen full of ants.

Lance Olsen is author of a magical realist novel, *Live from Earth* (1991, Ballantine/Available Press), and a speculative fiction, *Burnt* (1996, Wordcraft of Oregon, Philip K. Dick nominee), as well as two post-cyberpunk avant-pop novels, *Tonguing the Zeitgeist* (1994, Permeable Press, Philip K. Dick finalist) and *Time Famine* (1996, Permeable Press, cited as one of the best novels of the year by *Science Fiction Chronicle*), and two short story collections, *My Dates With Franz* (1993, Bluestone Press) and *Scherzi, I Believe* (1994, Wordcraft of Oregon). In addition to being a fiction writer (his work has appeared in over fifty magazines and anthologies), he has published a chapbook of poems, nearly sixty critical essays, and more than a hundred reviews, and has written four books about postmodern fiction, including the first full-length study of William Gibson (1992, Starmont House), and edited two collections of essays on the future of American fiction, including *In Memoriam to Postmodernism: Essays on the Avant-Pop* (1995, SDSU Press). He is currently at work on a novel called *Freak Nest*, set in a Dickensian London in 2033, which explores the feral-child myth and nanotech as metaphors for enculturation.

Idaho Writer-in-Residence, he was raised in a jungle compound in Venezuela and the hermetically sealed, climate-controlled malls of northern New Jersey. In 1990 he joined the faculty at the University of Idaho, where he is professor of contemporary fiction and creative writing. His corporeal self lives with his artist-wife, Andi, on an eighty-acre farm near Deary, Idaho, with more cats than he can count and a really big satellite dish. His digital avatar resides in Cafe Zeitgeist at <http://www.uidaho.edu/~lolsen>.

Paul Park is the author of three volumes of the Starbridge Chronicles: *Soldiers of Paradise* (1987, Arbor House/Avon; shortlisted for the Clarke Award), *Sugar Rain*, (1989, Morrow/Avon; omnibus edition of the two, *The Sugar Festival*, from the SFBC), and *The Cult of Loving Kindness* (1991, Morrow/Avonova; a *New York Times Book Review* Notable Book of the Year). His fourth novel, *Celestis* (1996, Tor) was shortlisted for the Nebula Award. *The Gospel of Corax*, a mainstream historical novel, came out in 1996 from Soho Press.

Paul is also the author of a small but meager body of short fiction, which has been anthologized in *Best of Omni*, *Best of Interzone*, *Full Spectrum Five*, and this year's *Best of the Year*. He is working on a new novel called *The Three Marys*. He lives in North Adams, Massachusetts with his wife Deborah and daughter Miranda, a costume designer and a two-year-old, respectively.

Suzanne Feldman (writing under the pen name, **Severna Park**) is the author of two novels: *Speaking Dreams* (1997, Avonova), and *Hand of Prophecy*, (forthcoming in hardback, February 1998 from Avon's new SF imprint, Eos). *Speaking Dreams* was previously published by Firebrand Books and was nominated for the 1992 Lambda Literary Award for Science Fiction. Her short story, "The Golem", was recently accepted by Ellen Datlow and Terri Windling for their anthology, *Black Heart, Ivory Bones* (to be released in 1999). Severna's short story, "Amazons", was published in the *Louisville Review* in 1994 after placing among the top ten finalists in a nationwide literary contest. That story went on to the preliminary lists for both Hugo and Nebula awards that year.

She also lectures regularly on Women in Science Fiction for the Women's Studies Department at the University of Maryland, and has contributed articles to the program's *Science Fiction and Fantasy Feminist Newsletter*. She has been a regular reviewer for *Tangent Magazine*, and *Lambda Book Report*. Severna lives with her lover of fifteen years in Frederick, Maryland, with two darling cats, and is presently at work on a really big book.

Katya Reimann is the author of the Chronicles of Tielmark, including *Wind from a Foreign Sky* (1996, Tor) and *A Tremor in the Bitter Earth* (Winter 1998, Tor) with a third book, as yet in its conceptual stages, contracted for the following year. *Wind from a Foreign Sky* made *Locus's* 1996 Recommended Reading List for First Novels. When not writing fantasy novels she plugs away at *Pocketlock*, a science fiction novel that plagues her by never quite being completed. She was recently nominated for the John W. Campbell Award for Best New Writer.

Katya lives in Cambridge, MA., where she shares ownership of Cheka, a red and white male Basenji—the most catlike of dogs.

Mark Rich has published a hundred or so stories, minimal to novelette in length, in mags and zines including *Amazing Stories*, *Analog*, *Back Brain Recluse*, *Colorado-North Review*, *Deathrealm*, *Expanse*, *Fantastic Worlds*, *Freezer Burn*, *Jabberwocky*, *Leviathan*, *New Pathways*, *Nova SF*, *Palace Corbie*, *Pirate Writings*, *Rag Mag*, *SF Age*, *Silver Web*, *Syngian Articles*, *Talebones*, and *Xizquil*, and in anthologies *Full Spectrum 4*, *Universe 3*, *Year's Best SF #11*, *Amazing Stories*, and *Dark Iowa Bright Iowa* (White Hawk). His poems have blighted outlets such as *Manhattan Review* and *Poem*, his reviews, such as *Tangent* and *Small Press Review*; and his critical work, such as *NYRSF* and a *Magill* reference. He dithered a decade over the *Magazine of Speculative Poetry*, as co-editor; he now is reviving his fanzine *Kornblume*, dedicated to C.M. Kornbluth, after a two-year hiatus. His collection of experimental fiction, *Lifting* (Wordcraft), won the book-length fiction award from the Council of Wisconsin Writers. He has written a historical mystery novel, which languishes in a box, a book-length historical study, which languishes in an archive, and a science book, which nearly took an award but languishes in limbo. He has a novel or two occasionally in progress, often in regress. He lives in Wisconsin with his life-partner Martha Borchardt.

Attempting to become the Johnny Rotten of SF criticism but lucky to attain the level of New Kids on the Block, Paul T. Riddell endures a life of boredom and terror in Portland, Oregon, a city he described as "a horrible cloning experiment involving the cast of the British TV series 'The Young Ones', only with far too many Ricks and Mikes and nowhere near enough Vyvians." Starting with the late and unlamented *New Pathways* as a film critic, Riddell has carved a career of monstrous hubris and miniscule self-esteem, with work appearing in *SF Eye* (quit), *Fuck Science Fiction* (defunct), *Proud Flesh* (defunct), the Dallas weekly *The Met* (quit), the Portland weekly *PDXS* (quit), *Film Threat Video Guide* (attempted coup and then quit), and many other famed and obscure magazines. Whenever not composing new columns for the Hugo-nominated magazine *Tangent* and compiling the novel *The Second Coming of Sid Vicious*, Riddell alternates between raising savannah monitors and grapefruit trees for fun and profit, maintaining a Web archive of his previous work (The Healing Power of Obnoxiousness <<http://www.imagina.com/webpages/priddell>>), researching a series of essays on the palaeontology of Australia and New Zealand, and chortling about his mention in last year's *Year's Best Science Fiction* anthology, where editor Gardner Dozois referred to him as "a Hunter Thompson wannabe." Better a Thompson wannabe than a Tina Brown wannabe, eh, Gardner?

Dr. Faye Ringel is Professor of Humanities at the U.S. Coast Guard Academy in New London, CT. She is the author of *New England's Gothic Literature* and many articles on the fantastic in literature. She is currently working on the Three Stooges and the Jewish comic tradition.



**Kim Stanley Robinson** is one of our Guests of Honor; a complete bibliography, and much, much more, appears in the Souvenir Book.

**Kurt Roth** is a proud survivor of Clarion West. Look for his short stories in *The Chronicles of the Round Table* and Britain's newest SF magazine, *Odyssey*. He has been described as a "tireless" interviewer, reviewer, and essayist, but denies it categorically, claiming, "I'm often tired." His articles appear in *Speculations*, *Tangent*, and other genre-related magazines.

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

**Jasmine Sailing** is the editor and publisher of the bi-annual magazine *Cyber-Psychos AOD*, and of affiliated books. The book *Star Bones Weep the Blood of Angels* by Sue Storm had a story on the Bram Stoker preliminary ballot, and was accompanied by Michael Hemmingson's "Nice Little Stories Jam-Packed with Depraved Sex & Violence". Two more CPAOD books (*The Hanging Man* by S. Darnbrook Colson and *Stigma: Another World* by Jeffrey Stadt) will be released in early August. Another three (*The Forbidden Gospels of Man-Cruel* by T. Winter-Damon and Randy Chandler, *Stealing My Rules* by Don Webb, and *Snuff Flaque* by Michael Hemmingson) will be released at Death Equinox in early October. Jasmine's recent non-fiction articles include "It's a Quaintly Weird World We Live In" in *Q* from Permeable Press, and "Paxil, Absinthe, and Gargle Blasters" in *Morbid Curiosity* from Automatism Press. Upcoming fiction includes "Frogs" in *Bloodsongs*.

Unfortunately, she procrastinated on this bibliography and, as a result, didn't have the time for compiling a full publication list. She is the Chair Tyrant/Programming Director of the Death Equinox convention, "The Blasted One" of Our Blasted Lady of the Jellyfish (First Church of Cnidaria), "Her Holiness" of the branch church of Cnidariology, and is accused of being the "ranting diva" of the cyber-psycho subculture. She is currently writing a book about mind control via hypno-ray (television) for Penneable Press. Jasmine lives in Colorado with her husband Bruce, her son Griffin, her daughter Amara, and their cat named Pig Slut. In her spare time she maintains five extensive web sites, various mailing lists, and lurks her pet usenet newsgroup (alt.culture.cyber-psychos).

**Felicity Savage** who prefers to be called Rosie, is the author of two novels in the Garden of Salt series: *Humility Garden* (1995 ROC) and *Delta City* (1996 ROC). Both are published in Britain by Penguin UK, and the Science Fiction Book Club issued them as a single volume, *Garden of Salt*. She is also the author of the Ever trilogy: *The War in the Raw*, *The Daemon in the Machine* and *A Trickster in the New World*, all forthcoming from HarperCollins in 1997 and 1998. By the time this appears, she hopes to have information on the publication date of her non-sf, non-fantasy mystery novel, *The War Comes to Aaidleigh*, which is set in England during the First World War. She is currently embroiled in a second mystery novel, *Willow Pattern*, which is set in Shanghai during the "Nanjing Decade" of 1927-37. Her short stories have appeared in *F&SF*, *Century*, and *tomorrow*. She attended the Clarion Writers Workshop in 1992. She was a finalist for the John W. Campbell Award for Best New Writer in 1995 and 1996.

She currently lives in Harlem, New York, where she dabbles in a variety of potentially lucrative occupations. She has two younger brothers, Darragh, 17, and Tristram, 11, who live in Cambridge, MA. She is twenty-two. Her outside interests include music and travel.

**Robert J. Sawyer** ("Rob") has sold ten novels: *Golden Fleece* (Warner/Questar, 1990; winner of the Aurora for Best English-Language Novel; finalist for the Japanese Seiun Award); *Far-Seer* (Ace, 1992—"Quintaglio Ascension" trilogy volume 1; winner of the CompuServe Science Fiction and Fantasy Literature Forum's HOMer Award for Best Novel of 1992; finalist for the Japanese Seiun Award); *Fossil Hunter* (Ace, 1993; Quintaglio 2; HOMer Award winner); *Foreigner* (Ace, 1994; Quintaglio 3); *End of an Era* (Ace, 1994; HOMer Award winner; Aurora Award finalist); *The Terminal Experiment* (HarperPrism, 1995; serialized in *Analog* as *Hobson's Choice*, 1994-1995; Nebula Award winner, Aurora Award winner, Hugo Award finalist); *Starplex* (Ace, 1996; serialized in *Analog*, 1996); current Hugo Award and Aurora Award finalist); *Frameshift* (Tor, 1997—an excerpt won the 250,000-peseta prize in Spain's UPC 1996 SF novella competition); *Illegal Alien* (Ace, 1998); and *Factoring Humanity* (Tor, 1998).

His short fiction includes "Just Like Old Times" from *Dinosaur Fantastic*, (Resnick and Greenberg, eds.); & Aurora Award winner, also winner of the Crime Writers of Canada's Arthur Ellis Award for Best Short Story of 1993); "You See But You Do Not Observe" from *Sherlock Holmes in Orbit*, (Resnick and Greenberg, eds.); (winner of *Le Grand Prix de l'Imaginaire* for

best foreign short story of the year); "Above It All" from *Dante's Disciples*, (Crowther and Kramer, eds.) (winner of the HOMer Award for Best Short Story of 1995); "Peking Man" from *Dark Destiny III: Children of Dracula*, (Kramer, ed.) (current finalist for the Aurora Award). Other short fiction by Rob has appeared in *Amazing Stories*, *TransVersions* #3; and *The Village Voice*.

Rob's "On Writing" column appears in each issue of *On Spec: The Canadian Magazine of Speculative Writing*, and he teaches SF writing at Toronto's Ryerson Polytechnic University. Rob and his wife Carolyn Clink edited the Canadian SF anthology *Tesseract's*. They live in Thornhill, Ontario. Visit his home page at <<http://ourworld.compuserve.com/homepages/sawyer>>.

**Lawrence Schimel** is the author of the short story collection *The Drag Queen of Efland* (The Ultra Violet Library, 1997) and editor of *Tarot Fantastic* (with Martin H. Greenberg; DAW Books, 1997); *The Fortune Teller* (with Martin H. Greenberg; DAW Books, 1997); *Blood Lines: Vampire Stories from New England* (with Martin H. Greenberg; Cumberland House, September 1997); *Southern Blood: Vampire Stories from the American South* (with Martin H. Greenberg; Cumberland House, September 1997); *Switch Hitters: Lesbians Write Gay Male Erotica and Gay Men Write Lesbian Erotica* (with Carol Queen; Cleis Press, 1996); *Food for Life and Other Dish* (Cleis Press, 1996); *Two Hearts Desire* (with Michael Lassell; St. Martin's Press, 1997); *PoMoSexuals: Challenging Assumptions about Gender and Sexuality* (with Carol Queen; Cleis Press, September 1997); *The Mammoth Book of Gay Erotica* (UK Edition: Robinson Publishing, October 1997; US Edition: Carroll & Graf, February 1998); and *Boy Meets Boy* (St. Martin's Press, Spring 1998); among other anthologies.

His short stories, poems, and essays appear in more than one hundred anthologies, including *The Random House Book of Science Fiction Short Stories* (Ashley, ed.), *The Random House Treasury of Light Verse* (Philips, ed.), *The Mammoth Book of Fairy Tales* (Ashley, ed.), *The Mammoth Book of Gay Short Stories* (Burton, ed.), *Weird Tales from Shakespeare* (Kerr & Greenberg, eds.), *The Sandman Book of Dreams* (Gaiman and Kramer, eds.), *Nice Jewish Girls* (Marks, ed.), and *Best Gay Erotica* (Labonte, ed.), among many others.

Periodical appearances for his work include *Physics Today*, *Asimov's*, *Science Fiction Age*, *Marion Zimmer Bradley's Fantasy Magazine*, *The Saturday Evening Post*, *The Tampa Tribune*, and *Cricket*, among others.

He has translated graphic novels from the Spanish, and his own writing has been translated into Dutch, Finnish, German, Italian, Japanese, and Polish.

He lives in Manhattan, in one small room with many, many books.

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

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

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 Efland: 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), *Discovering Classic Horror Vol. 1* (1992, Starmont), and *Discovering Classic Fantasy* (forthcoming from Borgo).

He notes that his novel publisher is New English Library, his best magazine market is *Interzone*, and that many of his stories appear in British anthologies edited by Mike Ashley and others. This suggests both Anglophilia in Schweitzer and Schweitzerphilia in England. He is still working on his accent. He was a 1973

Clanon graduate, and lives in Strafford, Pennsylvania. He is the only person who ever rhymed "Cthulhu" twice in a limerick.

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

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

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

**Cortney Skinner's** paintings have appeared on the covers of books for Baen, Doubleday, and they have been nominated twice for Chesley Awards. [One of them graces the cover of the Program Guide you're reading right now. Thank you, Cortney!-ed.] Next year he will be artist guest of honor at Arisia, and Necon. In the past six months, he completed 32 oil paintings for three different game companies: Ten for "Dune", twelve for the Tolkien-based "Middle Earth", and ten for the first internet collectible card game, "Chron X". On the easel now is a painting illustrating what sounds like a scene from an alternate history: a previously unknown and mysterious battle between a US Navy Blimp, and a German "Super U-boat" off the shores of Cape Cod in 1944. This is the second in a series of paintings illustrating these intriguing and in some cases, classified events which, recent research is showing, occurred off of all US shores during the war.

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

**Sarah Smith** is the author of *The Vanished Child* (1992, Ballantine; historical mystery; *New York Times* Notable Book of the Year) and *The Knowledge of Water* (1996 Ballantine; historical mystery/suspense; *New York Times* Notable Book of the Year). She has written the interactive dark fantasy *King of Space* (1991, Eastgate Systems) and two Web serials, the fantasy *Doll Street* (1996) and the near-future SF *Riders* (1996-97). She is a co-author of the collaborative novel *Future Boston* (1994, Tor; 1995 Orb). Her stories have appeared in *Aboriginal SF*, *FC&SF* and *Tomorrow*; and the anthologies *Shudder Again* (Slung, ed.), *Christmas Forever* (Hartwell, ed.), *Yankee Vampires* (Greenberg, ed.), and *Best New Horror 5* (Campbell and Jones, eds.)

She is a member of the Cambridge Speculative Fiction Workshop and the Hypertext Writers' Workshop. She is currently writing a historical mystery about magicians and turning *Riders* into a book. In her copious spare time she designs documentation packages and Web sites. She lives in Brookline with her husband, Fred Perry, her daughter and son, and two cats.

**Allen Steele** became a full-time science fiction writer in 1988, following publication of his first short story, "Live from the Mars Hotel" (*Asimov's*,

'88). Since then he has become a prolific author of novels, short stories, and essays, with his work appearing in England, France, Germany, Spain, Italy, Brazil, and Japan, and forthcoming in Russia, the Czech Republic, and Poland.

His novels include *Orbital Decay*, *Clarke County*, *Space*, *Lunar Descent*, *Labyrinth of Night*, *The Jericho Iteration*, and *The Tranquility Alternative*. He has also published two collections of short fiction, *Rude Astronauts* and *All-American Alien Boy*. His work has appeared in *Asimov's*, *Analog*, *FC&SF*, *Omni*, *Science Fiction Age*, *Absolute Magnitude*, *Journal Wired*, *Pirate Writings*, and *The New York Review of Science Fiction* as well as in many anthologies.

His novella "The Death of Captain Future" (*The Year's Best Science Fiction, 13th Annual Collection* (Dozois, ed.)) received the 1996 Hugo Award for Best Novella, won a 1996 Science Fiction Weekly Reader Appreciation Award, and was nominated for a 1997 Nebula Award by the Science Fiction Writers of America. His novelette "The Good Rat" (*Analog*, '95) was nominated for a Hugo in 1996. *Orbital Decay* received the 1990 Locus Award for Best First Novel, and *Clarke County, Space* was nominated for the 1991 Phillip K. Dick Award. Steele was First Runner-Up for the 1990 John W. Campbell award, and received the Donald A. Wollheim Award in 1993.

**Jennifer Stevenson** has two stories out this year, the lead story "Solstice" in *Horns of Elftand* (Kushner, Sherman and Keller, eds.) and the lead story "The Purge" in *Women at War* (Bujold and Green, eds.). She is currently at work on hard fantasy and soft science fiction novels *Isbn and the Witch* and *The Blue Revolution*.

Her biggest project this year was moving the scenery company she co-owns with her husband, Rich Bynum, to a new location the size and dirtiness of a minor industrial spaceport. She lives in the Chicago area with Rich and two testosterone-crazed cats.

**Cecilia Tan** ("ctan") is the author of *Black Feathers: Erotic Dreams*, a collection of erotic fantasy and science fiction short stories forthcoming in summer 1998 from HarperCollins Publishers, and *Telepaths Don't Need Safewords* (Circler Press, 1992). Her futuristic cyber-SM novel, *The Velderet*, was serialized for seven chapters in the now-on-hiatus magazine *Taste of Latex*, and will be published in book form in late 1998 by Masquerade Books. Her short stories have appeared in dozens of magazines. "In Silver A" was awarded Honorable Mention in the "Best of Soft SF" contest and will appear in a future issue of *Absolute Magnitude* magazine. "The Nightingale" (in *Once Upon A Time: Erotic Fairy Tales for Women*, Ford, ed.) was given Honorable Mention in *Year's Best Fantasy & Horror* (Windling & Datlow, eds.). A story appeared in, Other short fiction with sf/fantasy or magical realist content appears in the following anthologies: *Best American Erotica 1996* (Bright, ed.), *By Her Subdued*, (Rosebud Books, 1995), *No Other Tribute* (Masquerade Books, 1995), *Dark Angels* (Cleis Press, 1995), *Herotica 5* (Plume, forthcoming 1997), *Eros Ex Machina* (Masquerade, forthcoming May 1998). As publisher and editor of Circler Press, she has edited many anthologies of erotic science fiction and fantasy including *SM VISIONS: The Best of Circler Press* (Masquerade, 1994), and *SexMagick 2* (1997), *Tales from the Erotic Edge* (1996), *Erotica Vampiria* (1996), *Genderflex* (1996), *The New Worlds of Women* (1996), *S/M Futures* (1995), *S/M Pasts* (1995), *Selling Venus* (1995), *Of Princes and Beauties* (1995), *TechnoSex* (1994), *The Beast Within* (1994), *Blood Kiss* (1994), *Forged Bonds* (1993), *SexMagick* (1993), and *Worlds of Women* (1993) (all from Circler). She received her master's degree in professional writing and publishing from Emerson College in 1994. She teaches erotic writing workshops and is a member of BASFFWG (Boston Area Science Fiction Fantasy Writers Group).

As of this writing she is some fourteen hours away from finishing a mainstream novel (that is, non-science fiction). She lives in Cambridge with her two pets (one human and one feline).

**Jean-Louis Trudel** is the author of twelve books in French. These include the novels *Le Ressuscité de l'Atlantide* (*Risen from Atlantis, 1985-7 in imagine...*, 1994, Fleuve Noir Anticipation) and *Pour des soleils froids* (*Cold Suns, 1994, Fleuve Noir Anticipation*). In addition, he is the author of the juveniles *Aller simple pour Saguenat* (*One Way Ticket to Saguenat, 1994, Paulines*), *Un trésor sur Serendib* (*A Treasure on Serendib, 1994 Médiaspaul*), *Les Voleurs de mémoire* (*The Memory Thieves, 1995 Médiaspaul*), the five volume set of "Les Mystères de Serendib" (*Mysteries of Serendib, 1995-1996, Médiaspaul*), and, finally, the first two volumes of "Les saisons de Nigelle" (*Seasons of Nigelle, 1997, Médiaspaul*). He has been an Aurora Award finalist every year since 1992 and a Prix Boréal finalist every year since 1994, and one of three finalists for the 1994 and 1995 Grand Prix de la Science-Fiction et du Fantastique québécois. In 1996, he was one of the five French-language finalists for Ontario's Trillium Book Award. His French short fiction has appeared in *imagine...*, *Solaris*, and in Canadian, French, and Belgian anthologies. He has collaborated with Yves Meynard on several stories; they are at work together on a novel. Stories in English appear in *Ark of Ice* (Choyce, ed.) and *Tesseract's* (Toolis and Skeet, eds.), *Northern Stars* (Hartwell and Grant, eds.), *Tesseract's* (Meynard and Runté, eds.) and, in translation, in *Tesseract's* (Dorsey

and Truscott, eds.) and *Tesseract* (Vonarburg and Brierley, eds.) Other stories appear in the magazines *On Spec* and *Prairie Fire*. His translation into English of a story by French author Jean-Calude Dunyach appeared in *Full Spectrum 5*, while a translation of a story by Canadian author Daniel Sernine appeared in *Tesseract*.

He has written commentary and criticism for *The Ottawa Citizen*, *Solaris*, *Liaison*, NYRSF, *L'Année de la Science-Fiction et du Fantastique québécois*, and *Loxus*. He has organized sf cons, and has edited the newsletters of SF Canada, the association of Canadian sf authors, of which he is currently vice-president, after serving two consecutive terms as president. His educational background includes a bachelor's degree in physics, a master's degree in astronomy and another master's in history and philosophy of science and technology, at the universities of Ottawa and Toronto.

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

Eric M. Van was database manager for the Philip K. Dick Society; his observations on PKD have appeared in *The New York Review of Science Fiction*. He has been a freelance rock critic since the early 70's, and spent the 80's hacking FoxPro. Health permitting, he will be returning to school in the fall of '98 to earn a graduate degree or two in the neurosciences. He hopes to move soon from Franklin, Mass.

Gordon Van Gelder served on the staff of *The New York Review of Science Fiction* from 1988 to 1995, during which time he saw the magazine inch towards profitability. He got his start in publishing with Bluejay Books in 1986 and has worked as an editor for St. Martin's Press since 1988. As of this past January, he cut back on his work at St. Martin's Press in order to take on the position of editor of *The Magazine of Fantasy & Science Fiction*. He lives in New York City.

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

Stanley Wiater is a widely published cineraterologist and observer of popular culture. He has interviewed more horror and dark suspense authors, filmmakers, and artists than any other contemporary writer.

His first collection of interviews, *Dark Dreamers: Conversations With the Masters of Horror* (1990, Avon Books), won the Bram Stoker Award for Superior Achievement from the Horror Writers Association. A companion volume, entitled *Dark Visions: Conversations With the Masters of the Horror Film* (1992, Avon Books) was a Bram Stoker Award final ballot nominee. While *Comic Book Rebels: Conversations with the Creators of the New Comics* (1993, Donald I. Fine), co-authored with Stephen R. Bissette, was both an Eisner Award and Harvey award nominee. A deluxe, signed edition was published by Underwood Books in June of 1997. He is also the author of *The Official Teenage Mutant Ninja Turtles Treasury* (1991, Villard) and a chapbook illustrated by Gahan Wilson: *Mysteries of the Word* (1994, Crossroads Press).

Wiater's first published short story was the sole winner of a competition judged by Stephen King. Other stories have appeared in such award-winning series as J.N. Williamson's *Masques*, Thomas F. Monteleone's *Borderlands*, and Peter Crowther's *Narrow Houses*. He has edited the acclaimed original anthologies *Night Visions 7* (1989, Dark Harvest,

Readercon finalist) and *After the Darkness* (MacLay & Associates, 1993). His work has been translated into seven languages; in 1993 he was Master of Ceremonies at the World Horror Convention.

His next book is entitled *Dark Thoughts: On Writing, Advice and Commentary from the Masters of Fear and Suspense*, to be published by Underwood Books in October 1997. With photographer Beth Gwinn, his work in progress is a coffee-table book of photographs and interviews entitled *Shadows*, which will also be published by Underwood Books in 1998.

Wiater currently has several feature screenplays under consideration in Hollywood, while one of his short stories has been optioned for production in England. His web site is located at <<http://www.alteredearth.com/wiater/wiater.htm>>. He can be e-mailed at [StanWiater@aol.com](mailto:StanWiater@aol.com). He lives in the Pioneer Valley of western Massachusetts with his wife Iris, daughter Tanya, and two cats named Conan and Amra.

Elizabeth Willey has published three novels: *The Well-Favored Man* (1993, Tor), *A Sorcerer and a Gentleman* (1995, Tor), and *The Price of Blood and Honor* (1996, Tor). Another novel, *Noble Rot*, is forthcoming.

Ann Tonsor Zeddies has published two novels: *Deathgift* (1989, Del Rey) and *Sky Road* (1993, Del Rey). She has turned in a third (working title—*Typhon's Children*) to Del Rey, tentatively scheduled for 1998. Her story, "To See Heaven in a Wild Flower," appeared in *The Ultimate Silver Surfer*. At one time she was an editor for UMI Research Press in Ann Arbor, Michigan, where she raised selected scholarly works from the dead and sent them out to stalk the night. She recently moved to Texas with her husband Timothy and the youngest of their four children, the elder three having gone to seek their fortunes. She has attended James Gunn's summer Science Fiction Intensive Institute and writer's workshop at the University of Kansas. She is a student of taekwon do.

The Joey Zone has slung ink to the words of Misha, Philip K. Dick, and John Shirley, who said his illustrations are "dangerous and skillful, intelligently punk."

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

Most recently, he has illustrated *Fables & Fantasies* by Brian Stableford, (1996, Necronomicon Press) and is being happily sucked into the wet pit of Lovecraftian associated projects.

If it weren't for free review copies his hip credentials would've expired a couple years ago...

## Kim Stanley Robinson: An Appreciation

by Eric M. Van

[Editor's Note: Shortened versions of this appreciation appeared in our Progress Reports 1 and 2. Eric insisted that the whole thing had to appear somewhere, so we've put it in here. Enjoy.]

*"A writer who could combine the techniques of modern fiction with a genuine command of science could be at the top of this field in no more than a few years. He would also stand alone.*

*"There are a few among us who know science and a few more who understand fiction, but there is not a single science fiction writer who can do both..."*

Even as Barry Malzberg published that grim assesment of the field (which is actually quite hilarious, if you keep on reading), in his novel *Galaxies*, it was ceasing to be true. For 1975 was also the year that Damon Knight bought two stories by a new writer named Kim Stanley Robinson.

As you might expect, Readercon Guests of Honor are something we give a lot of advance thought to. At certain points in the past, we have had potential GoHs penciled in for the next several years. As far back as 1992, we knew we'd be asking Stan Robinson to be our GoH at about this time.

And *then* he published his Mars Trilogy.

They actually vote for the World Series M.V.P. a few innings before the Series looks to be over, so that they can get the trophy ready. I ask you to imagine that Stan won that vote quite easily, and then, in the bottom of the ninth of Game Seven, made a miraculous leaping catch in center field to rob Tino Martinez of a two-out Series-winning grand slam. Just in case you had any question.

One of the events in the sf field indirectly responsible for Readercon's existence (by its re-energizing affect on our founder, Bob Colby) was the spectacular return of Terry Carr's Ace Specials in 1984. How appropriate, then, that the first two Readercon GoHs to be drawn from the 70's / 80's generation of writers be the authors of the two most acclaimed books of that series. While William Gibson was, in one stroke, inventing a bold new sub-genre with *Neuromancer*, Stan Robinson was, with *The Wild Shore*, embarking on a more subtle and no less difficult endeavour: making Malzberg's assertion in *Galaxies* into prophecy.

Stephen Wright has observed that, unlike most people, he is afraid not of heights, but of widths. It is remark that might well characterize even the greatest names in sf. I have a recurring dream that I have come across a Philip K. Dick novel I never knew existed, one he apparently wrote at the height of his powers, between *Do Androids Dream of Electric Sheep* and *Ubik*. Doubtlessly, there is someone somewhere who has the same dream about Robert A. Heinlein. These are exciting dreams, because the flavor of the book is not just tangible but nearly known in advance. But what of a dream about a book Stan Robinson wrote, say, between *A Short Sharp Shock* and *Red Mars*? What would we make of that? We could know very little about the book we held in our dreaming hands, except that it was very likely extraordinarily good. Stan may well be the most versatile great writer the field has ever known, a world traveller with a command of science and history and a passionate interest in society and its structures to go with his Ph.D. in English.

Or put it this way: the set of human beings genuinely qualified to talk on both "My Trip to Antarctica" and "Postmodernism: An Introduction" is probably quite small.

After they found evidence for life on Mars last year, *Newsweek* did a cover story on the planet. "I hope they had the good sense," I told myself as I came inside with the mail, "to mention Stan." In fact, they had commissioned a full-page essay by him, on terraforming. The Mars Trilogy has made Stan into an Authority, a delicious and unexpected bonus we never imagined when we first penciled him into our GoH lineup. But his stature within the sf world was already immense.

It is perilous to attempt to total Stan's award history without a degree in higher mathematics. I come up with *twenty* Hugo and Nebula nominations (a figure that I think will stagger even our con committe members), ten of each, for fourteen different works. *Red Mars* ('93) won the Nebula (and was a '92 Hugo nominee and the Arthur C. Clarke runner-up), while *Green Mars* won the '93 Hugo and *Locus* Awards (and was a Nebula nominee). *Pacific Edge*, the last volume of his Three Californias trilogy, won the '91 John W. Campbell Memorial Award; the earlier volumes, *The Wild Shore* and *The Gold Coast* ('88), were runners-up for the Philip K. Dick and Campbell awards respectively. "Black Air" won the World Fantasy Award for '83, "The Blind Geometer" won the '86 Nebula for novella, and *A Short Sharp Shock* won the '91 *Locus* Award for novella. *The Memory of Whiteness* was an Arthur C. Clarke Award finalist for '85.

This year marks a first for us, in that both our Guests of Honor have attended past Readercons (Algis Budrys, in fact, has only missed only one or two). Stan originally turned down our invitation for Readercon 3 in 1990. I'll never forget getting a phone call from him while on vacation in California, ten weeks before the con—I was staying at friends' after attending Sercon 4 in San Francisco, but Stan tracked me down. "Is it too late," he wanted to know, "to change my mind? All my buds are going to be there!" I assured him that I thought I could find room for him on the program. Those who were at Readercon 3 may remember the smile that never left his face for the duration of the weekend. We felt sure that we had won over another convert, another regular.

We were half right. Stan has been a faithful, even zealous proselytizer for us to his friends in the sf community, but he moved from the East Coast back to his native California soon after Readercon 3, and hasn't been able to make it back to the con himself. So his presence among us in July will be something special, a reunion, community. We hope you'll join us.