

RiverCon XVI



*August 2 - 4, 1991
Louisville, Kentucky*

OCTOBER • BARRAYAR • LOIS McMASTER BUJOLD

• FROM BAEN IN OCTOBER •
**THE HUGO AND NEBULA-WINNING
VORKOSIGAN SAGA CONTINUES**

Barrayar was a Hell of a Place to Bring Up Kids...

When the old emperor dies, leaving his five-year-old grandson heir to the throne, chaos seems inevitable on near-feudal Barrayar. With the emperor dead, there is only one man able enough to unite all the factions—and honorable enough to hand over the throne to the emperor's chosen heir on his majority: that man is Aral Vorkosigan. His wife, Cordelia Naismith, though she wants only to live a quiet life (after her adventure-filled years in the Betan Expeditionary Force), encourages her talented husband to take on the job. Little did she envision the part she—and her



unborn son—
would play in
Barrayar's
bloody legacy.

*"There's no doubt
about it: Bujold
is one of the best
writers of sf
adventure to
come along in
years."* —Locus

72083-X • \$4.99

**BOUND GALLEY
AVAILABLE TO
BOOKSELLERS**

Barrayar is available
in a 27-copy
discount prepack.

96825-4/\$118.80 • Bujold's earlier
"Vorkosigan Adventures" are also available
in a 27-copy discount prepack.
96824-6/\$118.80



Distributed by Simon & Schuster • 1230 Avenue of the Americas • New York, NY 10020

LOUISVILLE'S ANNUAL SCIENCE FICTION & FANTASY CONVENTION

RIVERCON

AUGUST 2 - 4, 1990 · LOUISVILLE, KENTUCKY

guest of honor

LOIS MCMASTER BUJOLD

fan guest of honor

artist guest

LESLIE TUREK

DEBBIE HUGHES

toaster

EMMA BULL

Steve Francis & Sue Francis, Co-Chairs

Art Show & Auction

*Lynn Harris
Cliff Reichle
Gail Walker
R. Douglas Fralick
(print shop)*

Bill Burt
Denise Chalmers
Lisa Chemreys
Mike Chemreys
David Francis
Archie Harper
Danny McDole
Ginger Melton
Shae Morris
Ed Reck
Marcia Reichle
Sally Rose
Chris Selvage

Filksinging

*Murray Porath
Alan S. Babcock
Henry A. Roberts, Jr.*

Gaming Program

Eric Currier

Coleman T. Fluhr
Jake Lovell
Evan Roberts
Tom Stevens
Jennifer Wilson

Hospitality Suite

*Susan Young
Judi Lundi
Annette Carrico
Perry Cox
Harold Drake
Andrew Garner
Mike Lalor
Rick Lundi
Sean Reck
Bob Waters
John Wiedeberg
Jann Woosley
Jenna Woosley
Jim Woosley
Jack Young*

Huckster Room

*David Francis
Steve Francis
Mike Veach*

Scott Walker

Masquerade

*Susan Baugh
Linda Wyatt
B.J. Willinger (M.C.)
Michael Baugh
Jennifer Clark
Oliver Gruter
Dan Lance
Jeff Lockridge
Danny McDole
Chris Stuber
Thomas Samples
Lois Wellinghurst
Richard Wellinghurst
Robert Wellinghurst*

Photographer

Jennifer Wilson

Programming

*Jack Heazlitt
Thea
Kira Tash
Johnny Carruthers
Hawk
Grant McCormick
Janice Moore*

Bob Roehm
Christa Sinclair
Joel Zakem

Publications

Bob Roehm

Registration

*Laura Dick
Teddy Laun
Marie Miesel
Connie Byrne
Sue Francis
Gloria Nugent-
Edwards
Trubie Turner II
Malinda Wickham*

Video Program

*Mike Townsend
Jeff Lockridge
Chris Tate*

Program Book

Cover
Debbie Hughes

The RiverCon XVI Program Book is copyright © 1991 by the Louisville Science Fiction Assn., Inc., P.O. Box 58009, Louisville, KY 40268-0009. Edited by Bob Roehm. All rights reserved for the contributors. One thousand copies have been printed by Beechmont Press, Inc., Louisville, Kentucky.

WELCOME ABOARD...

RiverCon turns 16 this year--just a teenager (but more like a senior citizen in con years). We'd like to welcome all those of you returning from past years and issue a special hello to those fans who are here for the first time. We hope you enjoy yourselves enough to keep on coming back

Speaking of coming back, we're in our second year at the Hyatt Regency, so those of you who were here last year should have no trouble finding your way around. We've kept everything pretty much the same, with just a few changes, so glance at the hotel floor plan on page 7 to familiarize yourself with what's where.

Badges

Everyone: *WEAR YOUR RIVERCON MEMBERSHIP BADGE!* Any time you are in a convention area of the hotel, please don't forget to wear your badge in a conspicuous place on your person. Not only does this have the obvious benefit of identifying you to other convention members, but you *will* be refused admission to certain areas and activities if you are not wearing your badge. Plus, the easier it is to see your badge the less likely the convention staff is to stop and ask if you're a RiverCon member. Try not to lose your badge, either; the cost for a replacement is \$20.00.

Hospitality Suite

We've made some rather major changes in the RiverCon Hospitality Room this year. The first thing you'll notice is that it's in the Keeneland Room on the second floor, near most other convention activities. No longer will it be necessary to wait on an elevator to travel just one floor. Secondly, because the Keeneland cannot be divided, the entire room must be a non-smoking area. However, the seating area just outside the room on the mezzanine near the bar area is designated as for smokers' use. Food and drink may be taken into this space. Also, we are using fountain drinks this year instead of cans, in the interests of cutting waste. To that end, please be conservative in your use of paper cups and please dispose of them properly. Frankly, some of these changes are somewhat experimental, so we'd like to hear your reactions, both pro and con.

Weapons

We're reminding you again that weapons, either real or realistically simulated, may not be worn or carried in the convention areas of the hotel (and we strongly discourage wearing them outside the hotel, too). Dealers may sell weapons in the Huckster's Room provided that they are wrapped securely for removal from the room. Absolutely no demonstrations of weapons in the Huckster Room aisles are allowed.

Weapons may be worn or carried during the hours of the masquerade Saturday night (approximately 10:00 p.m. - 1:00 a.m.) if part of a stage costume or *bona fide* hall costume. This exception applies only to the masquerade time period and only to those in full costume. However, please exercise extreme caution when navigating crowded hallways, stairways, and elevators. We ask you to refrain from wearing weapons in the first floor lobby area.

Belle of Louisville Cruise

A Sunday afternoon cruise up the Ohio River on our own fabulous riverboat, the Belle of Louisville, is still a relaxing way to wrap up the convention. We'll be selling Belle tickets at the RiverCon registration table throughout the convention for \$5.00, which is a discount from the regular price at the wharf. If you buy a ticket and change your mind, you can return the ticket at any time for a full refund. Although the Belle will be departing around 2:00 p.m., it's a good idea to arrive a little early, since we'll be part of the public excursion and space is not guaranteed. If the weather is a little on the cool side this weekend, you may want to take a sweater, as temperatures and wind on the river can be a bit chilly. You can take refreshments with you, or buy them on board (a fully-stocked bar is available), but no styrofoam coolers are allowed. It's easy to get to the Fourth Street wharf from the Hyatt, too, since the Toonerville Trolley stops at the front entrance of the hotel every five minutes. The trolley is handicapped accessible, too.

Information Tables

Electrical Eggs will have representatives at RiverCon at a table on the Mezzanine near registration during most of the convention. If you need any type of access services, please see them and they will help to arrange it.

Also in the registration area will be representatives of several worldcon bids, who will be happy to provide you with any information you need in order to make an informed choice in the site selection voting.

Babysitting Service

RiverCon's babysitting is staffed by licensed, professional sitters and is located in a spacious suite on the ninth floor (check with registration for

the room number). The schedule of operation is listed on page six. This service is free of charge for all children holding RiverCon memberships. Children left at the service must be picked up by closing time (no exceptions) and will be turned over only to a parent or to persons designated in writing by a parent (again, no exceptions).

SF Jeopardy Tournament

We have room for nine contestants for this year's SF Jeopardy tournament. We will be drawing names for the three players for the first round on Friday evening from those who submitted their names in advance. You can add your name at RiverCon for the drawing for the second and third rounds. The names of three contestants plus one alternate for each game will be posted in the registration area at least two hours before game time, so if you have entered be sure to check to see if you've been chosen. The winners of the three preliminary rounds will receive a cash prize of \$25.00 each and the winner of the championship game on Sunday will receive an additional \$25.00.

Enjoy RiverCon XVII!

RIVERCON WOULD LIKE TO THANK THE FOLLOWING FOR HELPING TO
MAKE THIS CONVENTION A SUCCESS:

Baen Books
Pat Martin/Beechmont Press
Michael Boggs/Blue Sky Systems
John Harris
Jay K. Klein
Mark Maxwell
Mark Olson
Larry Smith
Kevin Ward
Toni Weisskopf
Gene Wolfe
and the management and staff of the
Hyatt Regency Louisville

THE CONTINUING ADVENTURES OF MILES VORKOSIGAN!
Lois McMaster Bujold • The Vor Game

1991 Hugo Award nominee



The Prince and the Emperor

Together, they can get into a lot of trouble. Trouble only the combined effort of the Free Dendarii Mercenaries and Imperial Security can get them out of. At least that's what they're hoping...

In this latest adventure with the galaxy's craftiest mercenary leader, Miles starts out by so shaking up the High Command on his home planet of Barrayar that they place him under house arrest. When that doesn't work he is sent to the other side of the galaxy—where who should he run into but his old pals the Free Dendarii Mercenaries. And a good thing too, because it turns out that Miles' childhood chum, that's Emperor Gregor to you, has been the victim of foul play, and only Miles—with a little Dendarii muscle—can save him. This is very important to Miles; because if Gregor dies, the only person who could become the new Emperor is Miles himself—and that he regards as a fate worse than death.

Nebula-winner Bujold is at the top of her form in this full-length Miles Vorkosigan adventure.
72014-7 *\$4.50



Baen Books
Distributed by Simon & Schuster
1230 Avenue of the Americas
New York, NY 10020

MAD ROY'S LIGHT
PAULA KING

Jennan Bartlett is a lucky young woman: she's the first human to be adopted into an alien trade guild, and she's even given her own command. But now humans are swarming through Sagittarius, seeking trade—and doing things very differently indeed from the ancient, not-so-efficient guild. Soon she will be faced with a terrible choice—between her brilliant career among her new alien friends and her ultimate loyalty to the human race...

*"I loved it—
I just plain loved it.
She's got my combination."*

—Jacqueline Lichtenberg
author of the *Sime Gen* series

72015-5 *\$3.50



SCHEDULE



This schedule lists only standing functions. For descriptions of all other activities, please see the program insert in the program book. Additional copies are available at the registration table.

Registration and Information Mezzanine (second floor)

Friday	12:00 noon - 12:00 mid.
Saturday	10:00 a.m. - 8:00 p.m.
Sunday	11:00 a.m. - 1:00 p.m.

Hospitality Suite Keeneland Room (second floor)

Thursday	4:00 p.m. - 1:00 a.m.
Friday	10:00 a.m. -

The Hospitality Suite re-opens Friday at 10:00 a.m. and will remain open continuously throughout the convention.

Art Show Park and Kentucky Suites (second floor)

Friday	12:00 noon - 8:00 p.m.
Saturday	10:00 a.m. 7:00 p.m.
Sunday	10:00 a.m. - 12:00 noon

Huckster Room Regency South (second floor)

Friday	12:00 noon - 8:00 p.m.
Saturday	10:00 a.m. - 6:00 p.m.
Sunday	10:00 a.m. - 4:00 p.m.

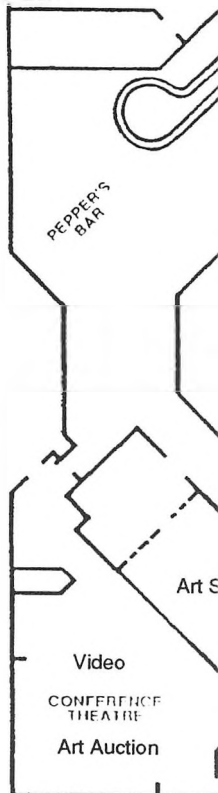
Games Room Pimlico Suite (first floor)

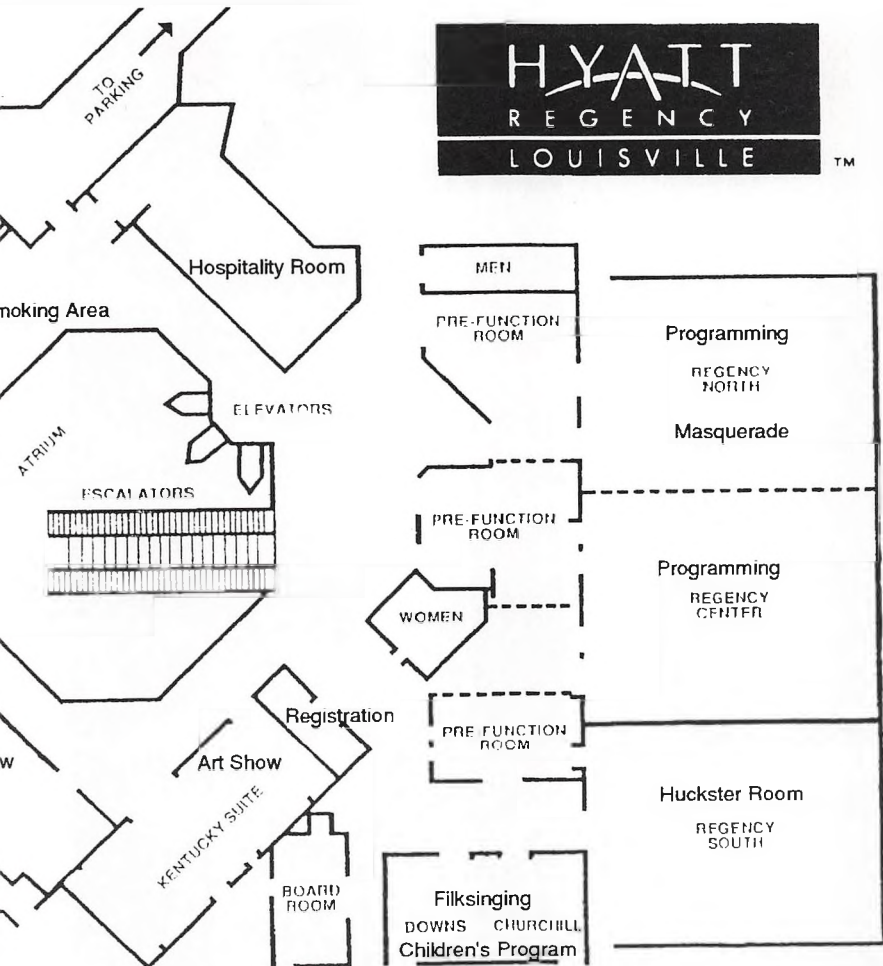
Friday	12:00 noon -
--------------	--------------

The Games Room will be open continuously noon Friday until noon Sunday.

Babysitting

Friday	9:00 p.m. - 2:00 a.m.
Saturday	9:30 a.m. - 1:00 p.m.
	2:00 p.m. - 6:00 p.m.
	7:00 p.m. - 2:00 a.m.






The floor plan (above) shows you where all convention functions are located, except babysitting (located on the ninth floor; check at registration for room number), and the gaming salon, which is in the Pimlico Suite on the first floor.

Most programming will be in the Regency North and Regency Center rooms. The Huckster Room is in the Regency South, while the Art Show occupies the Park and Kentucky Suites. The Conference Theatre handles the video program, as well as the art auction on Saturday night. The Churchill Downs Room is the site of children's programming during the day and filksinging at night. The RiverCon hospitality suite is the Keeneland Room on the second floor.

The swimming pool is located on the fourth floor of the hotel. Its regular hours are from 8:00 a.m. until 10:00 p.m., but we are making arrangements to extend those hours, which will be posted.



guest of honor
LOIS McMASTER
BUJOLD

BY
TONI WEISSKOPF AND JIM BAEN
PHOTO BY JAY K. KLEIN

Toni Weiskopf: What was your first introduction to Lois McMaster Bujold?

Jim Baen: About the best possible one: an unpublished manuscript from an unpublished writer.

TW: What book was that?

JB: *The Warrior's Apprentice*. It turned out not to have been the first novel she wrote--but until *Barrayar* it has to my mind been, well, if not the best, the one I liked best. In fact I liked it so well I bought the company! Which is to say Lois had another manuscript under submission elsewhere, and one half written, and I bought all three, the other two sight unseen.

TW: That was pretty enthusiastic of you, wasn't it?

JB: The way I figured it, the author who wrote *Warrior's Apprentice* wouldn't know how to write a bad book. Turned out to be one of the best deals I ever made. Of course, I like to think it turned out to be a pretty good deal for Lois, too.

TW: How did *Warrior's Apprentice* come to your attention?

JB: Well, I think everyone wants to be associated with phenomenal success--and in this case everyone was. Josepha Sherman, who has handled our unsolicited submissions from the Dawn of Time, fished it out of the slush pile; she assigned it to a reader who said that even though the theme was old-hat, he couldn't turn the pages fast enough; Betsy Mitchell then handed it to me with the highest commendation; and after reading it I bought that one and her little dogs, too.

TW: *Ethan of Athos*, too?

JB: And Ethan, too.

TW: What about her work struck you as outstanding?

JB: Well, the first time through *Warrior's Apprentice* the only thing that struck me was how much fun I was having reading it. When I finished it I just found it impossible to believe that the author was unpublished; I mean, the book had it all. And I had the book. Whoopee!

TW: Which is your favorite work of Lois'?

JB: Until a few months ago it was *Warrior's Apprentice*. Now it is *Barrayar*, Lois' Hugo and Nebula winner of 1992.

TW: I'll bet you say that about all your books as they come out.

JB: Not really. Oh, certainly there is an inevitable extra enthusiasm for a title as it approaches its debut, but I have been steadfast in my praise for *Warrior's Apprentice*. A lot of people--you among them, Toni--prefer *Shards of Honor*, and indeed all her books have a following, but as I said before, until *Barrayar*, *Warrior's Apprentice* was not just Lois' most enjoyable book, it was her best book.

TW: There's a difference between 'best' and 'most enjoyable'?

JB: Most people seem to think so, but not me.

TW: Well, back to Lois. What's your favorite scene in a Bujold work?

JB: There are so many. The one that made me laugh loudest was when Miles Vorkosigan was trying to convince Tung to join the Dendariis, and almost swooned with unrequited desire.

TW: What's your favorite alternate title for a Bujold novel?

JB: Say what? Oh! Before it had its way with her, *Barrayar* was going to be a novel about Miles Naismith Vorkosigan. It turned out to be about Miles' Mommy and Daddy. Especially his Mommy, who was pregnant with him during the novel. So we were going to banner it "The Prenatal Adventures of Miles Vorkosigan." Actually we weren't really, but it was fun to pretend. And before Lois had a title for it, we were calling *Brothers in Arms* "Miles Gets Laid."

TW: Where do you think Miles will end up?

JB: Well, Miles was clearly born to hang, but he has to conquer the Galaxy first, I should think.

TW: How do you feel about Lois being classified as a military SF author?

JB: I have no trouble with that at all. I do find it interesting that it was her one novel with no military element at all that won a Nebula. I draw no conclusions; I just find it interesting.

TW: What's the most frustrating thing about working with Lois?

JB: That's easy! She doesn't need any help. How can I take credit for it if she doesn't need any help?

TW: What writers would you recommend for someone who likes Lois' work?

JB: First and foremost, Elizabeth Moon. Gordy Dickson. Robert Heinlein. Poul Anderson in his leit motif mode...or is that like saying the squad squad? Anybody who loves Lois should also read the Anderson-Dickson Hoka stories.

TW: Where does she get those crazy ideas?

JB: Maybe she watched a lot of *Star Trek* as a kid?

TW: Does Lois ever get writer's block, and how does an editor cure it, long distance?

JB: I'm not sure she gets writer's block, exactly, but sometimes she slows up. At such times talking about the book for an hour or so seems to relieve her mind. Actually, I think Lois' version of the syndrome is more akin to stage fright. In any event, it's mild and it seems to pass quickly.

TW: When you first met Lois (after having already published several of her titles) was there anything about her that was unexpected?

JB: No. I think with Lois Bujold, you get exactly the sort of person she has led you to expect.

(Continued on page 30)

A
LOIS MCMMASTER BUJOLD
BIBLIOGRAPHY

Novels

Shards of Honor. Baen Books, 1986.

The Warrior's Apprentice. Baen Books, 1986.

Ethan of Athos. Baen Books, 1986.

Test of Honor. Nelson Doubleday, 1987. (Science Fiction Book Club edition of *Shards of Honor* and *The Warrior's Apprentice.*)

Falling Free. Baen Books, 1988 (serialized in *Analog*, Dec., 1987-Feb., 1988).

Brothers in Arms. Baen Books, 1989.

Borders of Infinity. Baen Books, 1989. Also: Easton Press Signed First Edition, 1989. (Incl. "The Borders of Infinity," "The Mountains of Mourning," and "Labyrinth.")

The Vor Game. Baen Books, 1990. Also: Easton Press Signed First Edition, 1990.

Vorkosigan's Game. Guild America Books, 1990. (Book club edition of *The Vor Game* and *Borders of Infinity.*)

Barrayar. Baen Books, 1991. Also: Easton Press Signed First Edition, 1991. (serialized in *Analog*, July, 1991-Oct., 1991).

Short Fiction

"Barter." *The Twilight Zone Magazine*, March/April, 1985.

"Aftermaths." *Far Frontiers V*, Baen Books, 1986.

"The Whole Truth." *Twilight Zone Magazine*, Dec., 1986.

"Garage Sale." *American Fantasy*, Spring, 1987.

"The Borders of Infinity." *Alien Stars*, vol. IV: *Free Lancers*, Baen Books, 1987.

"The Mountains of Mourning." *Analog*, May, 1989.

"Labyrinth." *Analog*, August, 1989.

"Weatherman." *Analog*, Feb., 1990.

Fiction In Progress

The Enchanted Saltcellar (working title), a fantasy novel to be published by Baen Books in 1992.

Non-fiction

"Allegories of Change." *New Destinies*, vol. VIII, Baen Books, 1989.

"The Unsung Collaborator." *Lan's Lantern* #31, 1990.

"My First Novel." *The Bulletin of the Science Fiction Writers of America*, Winter, 1990. Also: *RiverCon XVI Program Book*.

"Free Associating About Falling Free." *Nebula Awards 24*, HBJ, 1990.

fan guest of honor
LESLIE TUREK



BY

MARK OLSON

PHOTO BY JAY K. KLEIN

Leslie Turek is a gardener. Her approach to most things, including fandom, is that of a gardener--a calm, unhurried cultivation which gradually shapes and directs rather than forces. This approach emphasizes common sense, and a calm and rational look at problems. Without giving up her own point of view, she tries to understand and explain the other person's view and the other side of an issue.

While a Radcliffe undergraduate, she entered fandom in the early 60's through the MIT Science Fiction Society and then went to work as a programmer at MIT's Lincoln Labs. She was a founding member of NESFA, worked on and chaired Boskones, and was part of the Noreascon committee which ran the 1971 worldcon and subsequently edited and published the mammoth *Noreascon Proceedings*.

When Boston decided to bid for the 1980 worldcon, a groundswell of opinion within the committee drafted Leslie to be chairman. N2 was a successful worldcon, but the best measure of Leslie's success is that her leadership kept people happy with her and with each other through the convention and afterwards.

When we started talking about how much fun N2 had been and how it would be great to run another, she told us "You'll be sorry!--you have no idea what you're getting into," but still worked to make N3 successful. Her contributions were manifold: she developed the Smofcon Game, and was one of the major creators and designers of the ConCourse; as Chairman's Staff, she played a large part in making the convention run smoothly (and helping me to stay sane).

Perhaps her greatest contribution (and certainly the most public) was the Hugo-winning fanzine *Mad 3 Party*, which originated in her experience as N2 Chairman. By involving staff from all over in the details of planning, not only did we get good ideas early enough to use them, but, when out-of-town staff arrived at the con, they understood why we were doing things and were able to participate more fully in running the con.

Another contribution to N3 was more subtle: due to her leadership during Noreascon Two, Boston fandom developed enough maturity to work together as adults and enough self-confidence to be willing to innovate. If Noreascon Three surpassed Noreascon Two, it was due to the seeds she planted.

Nowadays Leslie is a program manager at Xerox, but is only working four days a week so she can take courses at Harvard towards a Master's degree in landscape architecture. You'll often not see her on Saturdays at cons--she's out visiting local gardens.

A black and white portrait of artist guest Debbie Hughes. She is shown from the chest up, looking slightly to the left of the camera. Her hair is dark and styled in a voluminous, wavy manner. She is wearing a dark-colored top with a large, dark collar. The background is out of focus, showing some architectural elements.

artist guest
DEBBIE HUGHES

BY
KEVIN WARD
PHOTO BY MARK MAXWELL

You can almost count on your thumbs the number of women working steadily in the field of science fiction and fantasy book cover and magazine illustration. Debbie Hughes is one of those few women, proving the scarcity to have cultural causes, certainly not their lack of ability.

Debbie, a Kentucky native, was exposed to art early, watching her grandmother, a well-known landscape artist, at work. She graduated with a BFA from Furman University in 1981, getting a solid background in art history. You can see that eclectic influence in her work today. She began showing her work at science fiction conventions in 1983 at the urging of an artist friend. Her techniques and style developed rapidly over the next few years, and soon Debbie's work was becoming a featured attraction at SF art shows throughout the southeast.

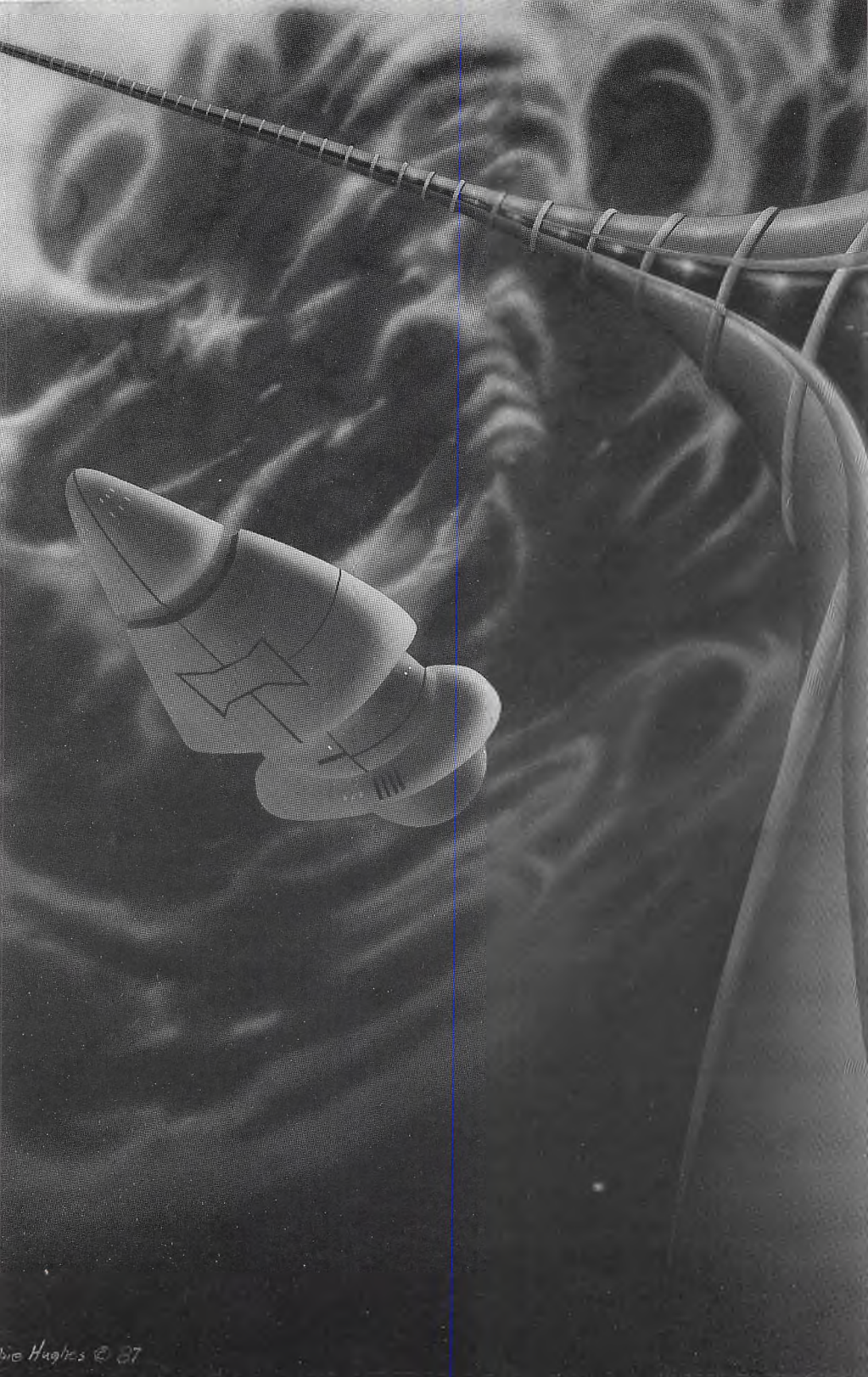
Debbie claims to be influenced by a wide variety of artists, both in and out of the SF and fantasy field, most notable perhaps is British artist Jim Burns, whom Debbie befriended at her first worldcon in 1986.

One of the unique qualities found in Debbie's paintings is atmosphere; the elusive Mona Lisa expressions of the figures in many of her works, often combined with clean, high-tech settings, create a dream-like, vaguely disturbing mood. A good example of this is the painting "Solid State," the blue cyborg-medusa which you may have seen on the cover of *Science Fiction Chronicle* in 1989. A similar effect is achieved in "High Revs," currently gracing the cover of Roger Zelazny's *Four for Tomorrow*. Debbie's study of objects resting on a mirror surface lends authenticity to this piece.

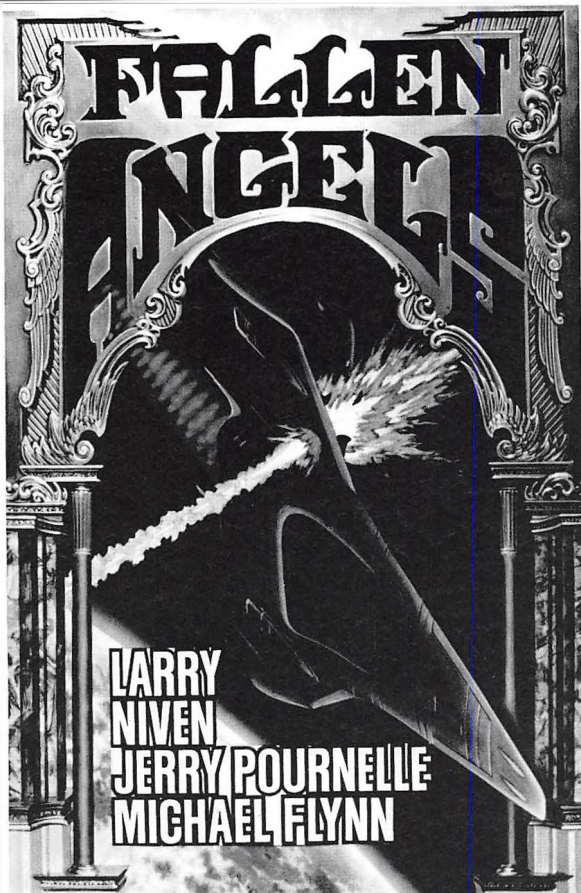
But not all of her images are dream-like. There is no mistaking the intent of the gun wielder in Debbie's cover for Aline Boucher Kaplan's *World Spirits*, or her straightforward illustrations in the new *Amazing Stories*.

Debbie's work has been displayed in two New York gallery exhibits: "In Dreams Awake--The Art of Fantasy" and "Into the Future," both at the prestigious Park Avenue Atrium. She has also had various gallery showings in Tennessee and Georgia.

The airbrush is Debbie's primary tool, but she has experimented with a number of ways of applying paint to a surface, including rags, spattering, and dripping layers of transparent splotches. She's even ventured into oil paints over airbrushed acrylic underpainting--two acutely different techniques. She is an artist unafraid of trying new things. This experimenting--and this growth--is what art is all about.







★ FROM BAEN IN JULY ★

A NEW BLOCKBUSTER
FROM THE AUTHORS OF
THE MOTE IN GOD'S EYE
AND *FOOTFALL*

FALLEN ANGELS

LARRY NIVEN
JERRY POURNELLE
MICHAEL FLYNN

MAJOR ADVERTISING AND PROMOTIONS BUDGET:

- Full page national advertising *Publishers Weekly, Locus, SF Chronicle* and more
- Foiled and embossed cover
- Chap book with four-color cover
- Four-color posters
- Discount floor display with riser
- T-shirts
- 3-tiered postcard campaign
- Promotions and giveaways at SF conventions across the country
- Teaser booklets
- Advance review galleys

72052-X • 384 pages • \$5.95



Distributed by Simon & Schuster
1230 Avenue of the Americas
New York, NY 10020

IT ALL HAPPENED SO FAST...

One minute the two Space Hab astronauts were scoop-diving the atmosphere, the next day they'd been shot down over the North Dakota glacier and were the object of a massive manhunt by the United States government.

That government, dedicated to saving the environment from the evils of technology, had been voted into power because everybody knew the Green House

Effect had to be controlled, whatever the cost. But who would have thought that the cost of ending pollution would include not only total government control of day-to-day life, but the onset of a new ice age?

Stranded in the anti-technological heartland of America, paralyzed by Earth's gravity, the "Angels" had no way back to the Space Habs, the last bastions of

high technology and intellectual freedom on, or over, the Earth. But help was on its way, help from the most unlikely sources....

Join #1 national bestsellers Larry Niven and Jerry Pournelle, and Michael Flynn in a world where civilization is on the ropes, and the environmentalists have created their own worst nightmare. A world of Fallen Angels.



Conjuration

Deep South Con XXXI

Louisville, Kentucky

June 4, 5 and 6, 1993

Guests of Honor

Emma Bull & Will Shetterly

Fan Guest of Honor

Genny Dazzo

Toastmaster

Andrew J. Offutt

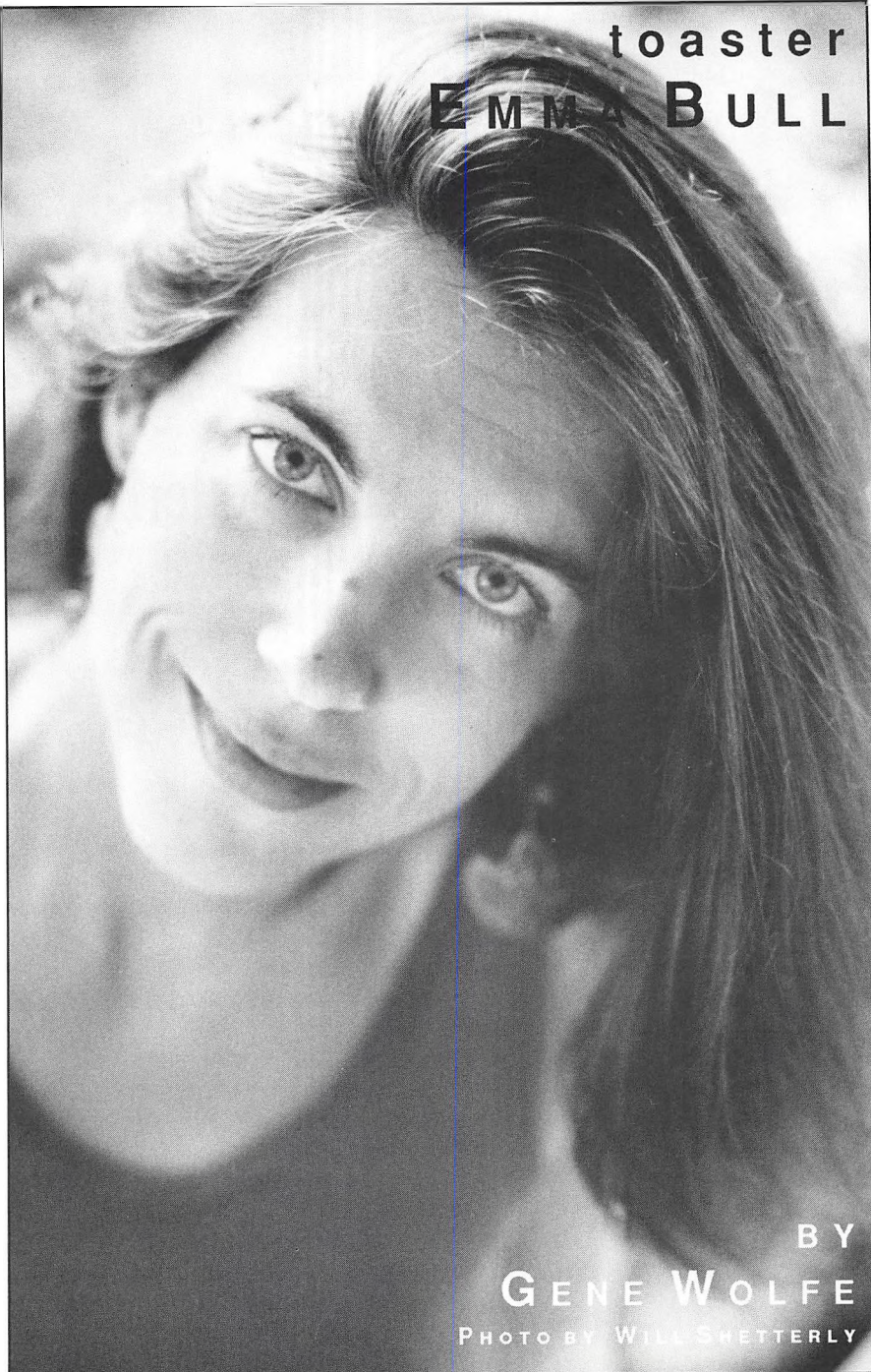
Memberships are \$15 through Chattacon of 1992. After Chattacon, \$20 through the 1992 Deep South Con, afterwards \$25. Cost at the door will be \$35. For hotel reservations call Executive Inn East at 1-800-626-2706.

For more information please write:

Jennifer Wilson and Jack Heazlitt
Conjuration/DSC '93, Louisville

P.O. Box 5231

Louisville, KY 40205



toaster

EMMA BULL

BY

GENE WOLFE

PHOTO BY WILL SHETTERLY

We now turn our pages over to our guest reviewer who tells us about a book we just might have missed.

No Bull

Bull Dance by Emma Bone
Minneapolis, Wisconsin: Fourth Street Press
&.95; quite a few pages
reviled by Gene Wolfe

In this spiritual *dernier cri* bodice ripper of the nearest far future, an alien priestess-goddess cult-object assumes the name Emma Bull (she/it is at first not too well informed regarding names and/or human language), marries a handsome actor who can't remember his lines, and is taken for human by everyone who isn't put off by seven foot women with blue-black hair. In Chapter 5, "War With the Oats," they settle in St. Poul, where a fanatical army of leprechauns launches a sneak attack on all forms of healthful food.

In one of the most episodes in the book, Bull directs a tucker-tape parade for the writer's club (Cats Lafferty) she has only too often applied to the soft skull of this reviewer up the Franklin exit ramp; Bull's writers ride in open cars while cheering civilians throw books at them from high windows--a Philip Marlowe reference that appears to have escaped from Bone's editor, if any. A minor character (he is unable to buy beer), Steve Bust, observes that one of these books is this one and tries to throw it back. A riot ensues and Bust is brusted. Soon, abandoning the land provided for their use by the Federal Government, Wyandots attack Charles Fort; and the ensuing chapters are without reservation almost at the end.

Emma Bone declines to discuss her current novel in progress (reputed to deal with electrical newness), saying only, "bos, bovis, bossy," or occasionally, "No Bull." If this is indeed the case, we will miss not only Bull but her guitar inside.

Gene Wolfe is himself the author of a number of unclassifiable novels, among them the Book of the New Sun series, *Soldier of the Mist*, *Castleview*, and most recently, *Pandora*, by Holly Hollander. "Emma Bull" is the author of *War for the Oaks*, *Falcon*, and *Bone Dance*. She has written numerous short stories, and she co-edits (with her husband Will Shetterly) the *Liavek* series of fantasy anthologies.

OTHER GUESTS

Dr. Bill Breuer marks his 11th year as RiverCon's resident space expert. Bill's activities are numerous, ranging from sports medicine to aspiring historical novelist, as well as his widely acclaimed efforts to publicize and educate on behalf of the space program. Bill's inside knowledge is so extensive that you'd swear he has Kitty Kelley working for him.

Alan Clark, another native of Middle Tennessee, overcame this severe handicap to rise to levels of infamy rarely seen outside the decadent Paris. He studied art in San Francisco, then returned to the Athens of the South, where he now pursues his career. Alan created the famous "snail-boat" painting for the 1987 RiverCon Program Book which he later adapted for the official RiverCon T-shirt.

Carolyn Clowes' first published novel, *The Pandora Principle*, a *Star Trek* novel, was a national bestseller. Was working with Paramount all glitter and excitement? Just ask her... Carolyn lives in Louisville and is now working on a non-*Star Trek* novel.

Juanita Coulson writes, edits, and sings, and she does each equally well. Her filk-singing fame is justifiably widespread, and she is the author of a number of novels, among them the Children of the Stars series. Her latest novel is *Star Sister* (Del Rey Books).

Robert Coulson, better known as "Buck," has co-edited with his wife Juanita, the Hugo-winning fanzine *Yandro* for many years. He also has several novels to his credit, among them *Charles Fort Never Mentioned Wombats*, co-authored with Gene DeWeese. Buck and Juanita were RiverCon's first fan guests of honor in 1975.

Richard A. Knaak began by writing novels in TSR's Dragonlance series. Since then he has published the Dragonrealm series for Questar (*Firedrake*, *Icedragon*, and *Wolfhelm*), as well as *Shadow Steed* and , most recently, *The Shrouded Realm*, a novel about the origin of Dragonrealm. He lives in Bartlett, Illinois.

Kathe Koja has been published in SF magazines and best-of anthologies for a few years and early this year her first novel, *The Cipher*, was released to amazing and deserved acclaim. This book is practically about the folks

up in the Hostility Suite! No joke. It also makes other so-called "cutting edge" horror novels look like those stupid comic books you get at Shoney's. Her next novel, titled *Bad Brains*, will be released from Dell Abyss in March, 1992, and is in no way about Alan Clark. Rick Lieder has his problems--such as the overpowering desire to shout "Crevice!" in a crowded theatre--but lack of talent isn't one of them. His photographic work, computer art and illustrations have appeared in *Asimov's*, *Pulphouse*, *Grue*, and as covers for Arkham House, Berkley, and Dell, among others. If you miss his stuff in the Art Show you deserve to have your brains scooped out by an unqualified fast-food manager trainee and replaced with fly-blown chowder (chunk-style). Rick and Kathe were recently married in unholy wedlock, then honeymooned atop a crumbling pyramid on the Yucatan peninsula where Rick whittled naughty folk art fakes and Kathe learned the secrets of the earth, the truth about the birth of human civilization, and why you still feel like you're wearing a hat many minutes after you take it off. (*Thanks to Jack Hunter Daves, Jr.*)

Mark Maxwell's RiverCon history goes back to at least 1982, when he painted the program book cover. Since then he has exhibited at many art shows and had numerous published works, recently in the new *Amazing Stories*. Mark lives in Knoxville and is yet another of the Middle Tennessee Artists Mafia.

Sandra Miesel, a past RiverCon fan guest of honor, is well known in the SF field as a critic, editor, and author. Among her books are two anthologies, co-edited with David Drake, *Heads to the Storm* and *A Separate Star* (Baen Books), which are SF tributes to Rudyard Kipling. A novel, *Shaman* (also Baen Books), was published last year, and a sequel is forthcoming. Sandra, husband John, and three children (Marie, Ann, and Peter) are Indianapolis residents.

Mike Resnick is truly one of RiverCon's patron saints. Having served as both fan and pro guest of honor (the former with the ever-lovely and charming Carol), Mike has appeared on more panels than you can shake a stick at (if, as Groucho said, that's your idea of a good time) and has never been at a loss for words on a single one. Along the way, he has become one of science fiction's important writers and, incidently, gathered a number of Hugo and Nebula nominations and wins. Among his recent work are the novels *Second Contact*, *Paradise*, and *Ivory*, and the short fiction "Bully" and "The Manamouki" (the latter both Hugo nominees this year).

Will Shetterly is the author of three fantasy novels, *Cats Have No Lord*, *Witch Blood*, and *The Tangled Lands*; a fourth, *Elsewhere*, a Borderlands novel, will be published by Harcourt in the fall. Together with his wife, Emma

Bull, he is the editor of the *Liavek* series and co-publisher of SteelDragon Press. Will is also the writer/creator of the cult favorite comic book series *Captain Confederacy*, which is being revived soon by Marvel/Epic.

Allen Steele, the one-time bad boy of Nashville fandom in the seventies, has grown up to be one of the nineties' most promising new writers. His first novel, *Orbital Decay*, was acclaimed by Gregory Benford as reading "like Golden Age Heinlein." His second novel, *Clark County, Space*, was published to similar praise. Allen and his wife now live in St. Louis.

Kevin Ward, after three years of fine arts at college, decided he would have to teach himself. He encountered science fiction art shows and a ready audience in 1981. Displaying mostly in the Southeast, he often sells out his shows and has won numerous awards and was the first recipient of the Polly Freas Artist Award in 1987. First published in *Future Life*, he has since worked for Baen Books and the SF Book Club. Kevin wants to be a science fiction artist when he grows up.

Toni Weisskopf is now Executive Editor of Baen Books. Although born in New York, Toni did not become interested in SF until after moving to Alabama. Introduced to fandom by her mother, she was active in Southern fandom before moving back to New York to hobnob with lots of famous authors and editors.



When not writing, editing, and a host of other activities, Emma Bull performs with Cats Laughing (above). From l. to r., they are Bill Colsher, Steven Brust, Emma Bull, Lojo Russo, and Adam Stemple. Their second album, Another Way to Travel, is available on cassette and CD from SteelDragon Press, Box 7253, Minneapolis, MN 55407.



Nobody
Says
You
HAVE
To
Buy
GDW
Games...

Twilight: 2000™
Merc: 2000™
Cadillacs and Dinosaurs™
Dark Conspiracy™
Fact Books™
Wargames
Miniatures Rules
Challenge™ Magazine



PO Box 1646
Bloomington, IL 61702-1646

But It Might Be A Good Idea!

How I Wrote My First Novel

SAVINGS OF PLOTTER and McMASTER BUIJOLD

WROTE

BY LOIS
McMASTER BUIJOLD

First

Novel

BY LOIS
McMASTER BUIJOLD

STAFF OF ATLAS and McMASTER BUIJOLD

by

Lois

FALLING and McMASTER BUIJOLD
FREE

McMaster
Buijold

I first started writing novel fragments back in 8th grade--imitation Heinlein adventures, abortive TV scripts from favorite shows, all the usual absorptive-reflective juvenilia. I dabbled in writing in college, tried English as a major only to be dis-inspired, and went on to a long latent period of marriage, work, and eventually family.

My first novel was inspired by my friend from 7th grade on, Lillian Stewart Carl. She, like myself, had been in a creative fallow period while starting her family. She began writing again, at first a few fan stories, a novel, then her first professional short story sale. I was at that point beached in Marion, Ohio, with two children aged four and one, a house we could not sell, no job, and no prospect for getting one which would pay a babysitter. But as a hobby, writing required no more initial investment than pencil, paper, and the useless miscellaneous education lingering in my head.

On Thanksgiving Day, 1982, following Lillian's example, I wrote the first paragraph of what was eventually to become a novelette. I did not quite dare to begin with a novel, though the basis of one was already forming in my mind, starting from an old scenario I'd worked out years ago to entertain myself while driving to work, pre-children. I finished the novelette and mailed it to Lillian, who lives in Dallas, and she sent it on for another reading to Patricia C. Wrede, a fantasy writer from Minneapolis whom Lillian had met on the con circuit. Pat too was recently published, with unclouded memories of how hard it was to get started. She wrote me back a 14-page, single-spaced letter of critique and encouragement, which was more attention than I'd gotten from one human being in years. I did some re-writing, packed up my story and sent it to a magazine, calculated my pay (.07 per word times 13,000 words), and waited anxiously. It never did sell.

In December, 1982, I began a novel titled *Mirrors*. As sections were finished, I would send off carbon copies to Pat and Lillian, who would reward me with real letters back in my mailbox--a nice change from "You may already be a winner" and "If you have already paid, please disregard this notice"--and chapters of their own for me to comment on in return. This was nearly the only contact I had with the outside world. My other life-saver at that early period was a local minister's wife, Dee Redding, who shared literary interests with her ex-English professor husband. Dee would let me come read to her by the hour from my scrawled pencilled

manuscript while she mended or ironed, and say encouraging things. Her husband had run a writer's workshop at his church that winter, which I had attended, but which was not so useful as Dee; I needed somebody to listen.

I wrote intensely, 450+ pages in nine months. I overshot the ending and had to back up and search it out, having been told that editors were resistant to 600-page manuscripts from unknowns. I re-wrote the opening scene four or five times. I started without chapter organization, and had trouble finding chapter dividing points I re-wrote some scenes four times and then jettisoned them. I was learning everything the hard way, by trial and error. Pat and Lillian advised extensively on submission etiquette, cajoling me to be brief and professional in business correspondence.

On a gift-trip to Dallas that summer, I wrung Lillian for more critique, then sat down in my kitchen with my back to my family and began the "final" draft, plus carbons, on my old college report typewriter. The temperature hit 103 several days that August. My maximum production was 10-15 clean pages a day, though by ignoring everyone and everything and creating all kinds of ill-will I once went as high as 25. I struggled with my conscience for postage, and sent the finished manuscript to an agent. A month later I began my second novel, *The Warrior's Apprentice*.

The agent kept the manuscript six months and then returned it with a kind letter, but declined to represent me. I sent it to its first publisher on my own. A month later, having never got back my postcard of receipt, I wrote inquiring if it had ever arrived. I received a curt note on a return postcard that my book had been "received and returned," which meant that NOT ONLY was it rejected BUT ALSO it was lost in the mail. (Fifteen pages a day at 103 degrees, remember?) Only unsubmittable carbon copies remained to me. Six more weeks of re-typing at least. This was also the day that my confused two-year-old, then undergoing toilet training, crawled out of his crib during his nap, took off his diaper, dumped on the floor, and stuffed the evidence down the hot-air register.

Reasoning that it could only be uphill from here, I continued with my second novel, now well underway, resolving to re-type the first one later. Much to my surprise, the top copy of *Mirrors* turned up three months later in my mailbox, complete with a personal rejection letter from the editor. It had never been lost in the mail after all, just in the publisher's office. In light of subsequent events I have forgiven the publisher in question, hence I name no names. But I will never forget.

I finished the second novel and packed it off, then turned my attention back to *Mirrors*. The rejection letter included all of two lines for suggested revisions (do “serious tightening” and add “a couple of twists in the plot”), plus a hint that the editor might be willing to look at it again. Directions how to boil water would contain more information, but I resolved to try. I could make no sense of the second instruction, but did go back and tighten till it squeaked, cutting 30 pages. It took two months. I also re-typed it on my new word-processor which I had begged from my father. (No more lost top copies! We got a Coleco Adam, the cheapest daisy-wheel set-up then on the market and actually not too bad.

In fact, the cutting was an excellent learning experience; I’ve written more tightly ever since. I don’t think I could have done the editing job I did without the experience of writing the second novel, during which I finally gained command of chapter and scene structure.

Eventually, both the slimmer *Mirrors* and *The Warrior’s Apprentice* came back rejected from that same first publisher, and were sent out again to another. I made my first short story sale, to *Twilight Zone Magazine*, and started *Ethan of Athos*, my third novel. *Mirrors* came back yet again, and I resolved to try it on Terry Carr. I knew he was ill, and backlogged with a manuscript black hole that was threatening to engulf all the unpublished SF novels in creation, but I’d also been told his SF Specials line was prestigious and might be worth the wait, so I sent *Mirrors* off and tried to put it out of my mind.

Meanwhile, in August ’85 I sent *The Warrior’s Apprentice* over the transom at Baen Books. In October, I made my second sale ever—all three completed novels to Baen Books. All previous rejections were immediately re-classified as well-disguised blessings. *Mirrors*, now retitled *Shards of Honor*, was published in June of 1986, just six weeks before my father died.

My advice to new writers working on their own first novels will probably sound familiar. First, finish the thing. There is no defect greater, more guaranteed to render it unsalable, than not to be finished. Revise as best you can, but then stop diddling and go on to the next project. As well as dividing your ego into two watertight compartments, the second may teach you just what you need to know to fix the first. Don’t stop with one book and wait for it to sell. It was my second novel, not my first, that caught me my publisher, though luckily it took the first in its train. Other writers have broken in with their third, or fourth, or more. Publishers are not just looking for a good book, they are looking for a writer who can write several books.

Persistence, blind faith, stubbornness, obliviousness to reality--call it what you like, it is a necessity. Everything I've written since my first novel has sold eventually, but only lately on first submission. My personal record is 14 rejections for a short story.

Head in the direction you wish to arrive. Don't divert or divide yourself for a degree in English (unless you want to be a teacher) or articles for the local paper (unless you want to be a journalist). You become a fiction writer by writing fiction.

I wrote the first book to prove I could do it, the second to prove the first wasn't a fluke, and the third, I suppose, from obstinacy. It felt great. I learned I was a writer. Getting published proved it to the world at large, but it was the finishing that proved it to myself.

Baen and Weiskopf on Bujold

Continued from page 12

TW: Have there ever been any big disagreements about the way a plot, character, etc. should go?

JB: Yes. And we were going to call it *The Prenatal Adventures of Miles Vorkosigan*. As it turned out, I'm awfully glad she's so pig-head--er, strong-willed, because I think *Barrayar* is a super book even by Lois' standards. If it doesn't win her a Hugo then there's no justice: either it will have lost to a lesser work, or the two best books of the last half-decade will have been published in the same year.

TW: Which book do you recommend starting with, and why?

JB: You know the answer: *Warrior's Apprentice*.

TW: How would you describe Lois' work to someone who hasn't read it yet?

JB: Much as I described *Warrior's Apprentice*: her stories are compelling, her characters are captivating, her prose voice strikes that perfect tone between overly slick and overly styled--and all of this is done with the steely intent of lulling you into complacency so that she can come in over your guard and pierce you right through your heart.

Jim Baen is the Publisher and Editor-in-Chief of Baen Books and has published all of Lois McMaster Bujold's books. Toni Weiskopf is Executive Editor of Baen Books and is Lois Bujold's number one fan.

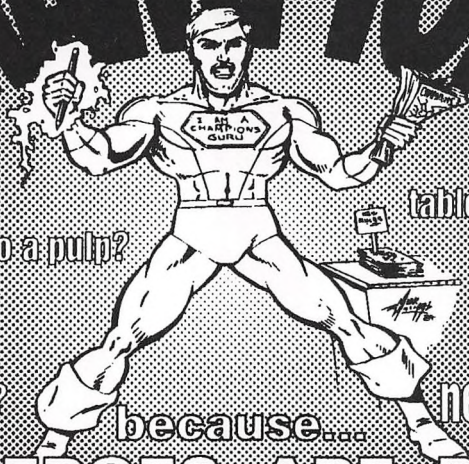
CHAMPIONS

Are you tired of your OTHER gaming heroes getting beaten to a pulp?

Want to kick butt in a neat flashy costume?

Want to turn the tables on the villain?

Then check out whats new from I.C.E.



because...

OUR HEROES ARE BETTER!

IRON CROWN ENTERPRISES

P.O. BOX 1605

CHARLOTTESVILLE, VIRGINIA 22902



The Mutant Gaming Staff
of
RiverCon XVI



Would like to thank the following
Game Manufacturers for their valued
support here at RiverCon.

STEVE JACKSON GAMES



**R. TALSORIAN
GAMES**



thank...

WE COULDN'T DO IT WITHOUT YOU!

Notes & Autographs

L and N Fandom Presents:

LOUISVILLE IN '94

a bid for the 52nd WORLD SCIENCE FICTION CONVENTION

Pre-Supporting Memberships: \$5.00

Associate Memberships: \$20.00*



Two of the six directors of our bid live in Louisville and the other four live with 2-3 hours by car. Five have served on the executive committee of previous Worldcons and NASFiCs. We have chaired over 40 science fiction conventions and logged over 140 years in fandom. The bid committee is comprised of Co-Chairs Steve Francis, Sue Francis, and Ken Moore, plus members Gary Robe, Roger Sims, and Dick Spelman.

The Louisville Commonwealth Convention Center and our four main hotels are located along Fourth Avenue in downtown Louisville. There are over 2,400 hotel rooms within two blocks of the Convention Center and another 600 rooms within six blocks. These facilities have guaranteed to hold the space until after the site selection voting at the 1991 World Science Fiction Convention.

Pre-Supporting Membership: Your \$5.00 Pre-Supporting membership fee will be applied against the cost of an attending membership.

**Associate Membership:* If you wish to provide additional support to our bid and pay the lowest attending membership fee, you may become an Associate Member by contributing a total of \$20.00 to our bid. If you vote in the 1991 Site Selection balloting and we win, your Associate Membership will automatically make you a full attending member. In addition, we will have a drawing at our victory party for one Associate Member to receive four free nights in one of our convention hotels.

LOUISVILLE IN '94

P. O. Box 58247, Louisville, KY 40268

Worldcon and NASFiC are service marks of the World Science Fiction Society, an unincorporated literary society.



Debbie Hughes ©91